

INTRODUCTION TO THE  
KORSCHACH TECHNIQUE

R. M. ALLEN

# Introduction to the Rorschach Technique

*Manual of Administration and Scoring*

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INTERNATIONAL UNIVERSITIES PRESS, INC.  
New York New York

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(Binding)

Bureau Ednl. Psy. Research	
DAVID HARRIS TRAINING COLLEGE	
Dated.....	3.2.55
Acc. No.....	835

To Sue, Jeff and Ruth

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## PREFACE

This MANUAL is the product of fourteen years of work and study with the Rorschach Psychodiagnostic Ink Blot Test. The author has learned from the experts: Dr. Bruno Klopfer, when he taught the Rorschach course at Teachers College, Columbia University, under the auspices of the Rorschach Institute, and later as Consultant to the New York Regional Office of the Veterans Administration; Dr. Florence Halpern, who kindly consented to give private instruction despite her heavy load of teaching and consulting; and Dr. Zigmund A. Piotrowski, in his capacity as Consultant when the author was attached to the New York City Regional Office of the Veterans Administration and to the V.A. Hospital, Bronx, N. Y., as Chief Clinical Psychologist.

Now it is the author's turn to teach. To do so effectively he draws heavily from these direct influences and also from the work of another expert in the Rorschach method, Dr. Samuel J. Beck. This MANUAL is the author's teaching tool in an elementary and introductory course in the Rorschach technique. It reflects the method and the content-sequence that has proved more successful in imparting Rorschach administration skill and in preparing the student for insights into the problems of interpretation. This MANUAL does not propose to delve into interpretation. It is designed for a one-semester course in Rorschach administration, inquiry, and scoring. It is divided into three parts: Part I introduces the beginner to a brief over-all view of the projective method, Chapter 1; and a description of the test and its administration, Chapter 2.

Part II is devoted to a study of the scoring elements: Where, How, and What. Where or Location is found in Chapter 3. The questions of How are the subject matter of Chapters 4, 5, 6, 7, 8, and 9. The discussion of Determinants is subsumed under three headings: Form, Imposed, and Inherent. This classification is new in terminology and departs from the traditional method of presentation. The What or Content of Chapter 10 completes the second Part.



Part III details the techniques of the Inquiry, Testing the Limits, and the statistical processes which establish the formal foundations for the interpretation of the protocol. Chapter 11 probes the testee's Where; How is teased out in Chapter 12, while the response scoring scheme is completed in Chapter 13. The technique of Testing the Limits is discussed in Chapter 14 while Chapter 15 details the computations.

The unique contribution of this MANUAL is the detailed presentation of the many steps that go into Rorschach Ink Blot Test administration, inquiry, and scoring. The recommendations and suggestions leave room for the experienced teacher and student who use this guide for learning the method. Little is left to chance yet nothing is dogmatic, because the author has learned from his own experiences as a student and teacher that the individual tester modifies, elaborates, and eliminates as he becomes more proficient with test materials and testing situations. The early impression of the user of this MANUAL may center around its seeming rigidity and formality—an attitude which is diametrically opposed to the test it purports to teach—and the reader will be correct in this. But the rigid constructs of the scientific method demand controls and proper recording. That is one of the goals of this MANUAL, to inculcate in the beginner an appreciation for the need of a controlled testing situation and complete recording of observations. The subject matter with which the Rorschach deals is constantly under critical examination. The Rorschacher must cultivate the scientific attitude and address the problem of personality appraisal as would a physicist regard his experiment. The limited structure and the consequent evocation of subjective engrams in the ink blot method is no excuse for informal, careless, and inadequate testing. These reasons prompted the author to go into small essential details that are usually overlooked in books but become very important in the testing situation. The need has been created by the widespread use of this test. Yet another reason may be cited. The author recently discussed the need for writing a Rorschach manual such as this with a colleague. The latter advised that he too was thinking seriously of producing a compendium in the Rorschach technique. The writer indicated his interest and encouraged further elaboration on the theme. The ideas would indeed prove to be an enhancement

of the test if, and when, they would be put down in writing. The author presented some of his own thinking with reference to this MANUAL. They were offered in the spirit of seeking professional help and criticism. It was not long delayed in coming: "A whole book just on administration? Why, I don't intend to devote more than two pages, three at the very most, to administration. After all, what can you say?"

This MANUAL is a partial answer to what can be said about Rorschach Ink Blot Test administration, inquiry, scoring, and testing the limits. There is too much that will not and cannot be said or recorded.

The reproductions of the Rorschach cards are used by courtesy of Hans Huber, Publishers, Berne, Switzerland, and are from Rorschach PSYCHODIAGNOSTICS. Some of the computations illustrated and discussed in Chapter 15 are from the *Individual Record Blank* for the Rorschach Method of Personality Diagnosis, by Klopfer and Davidson, copyrighted by the Rorschach Institute, Inc., and published by the World Book Co., who have given permission for reproduction. The author gratefully acknowledges the kind permission of these persons and organizations.

*Robert M. Allen*

November, 1952  
Miami, Fla.

*Part I*

THE THEORY AND MECHANICS  
of the  
RORSCHACH INK BLOT TEST

## Chapter 1

### THERE IS A THEORY

"... I have endeavored not to laugh at human actions, not to lament them, nor to detest them, but to understand them."

—*Spinoza*

#### INTRODUCTION

The basic postulates that guide the user of the Rorschach Ink Blot Test of personality diagnosis emerged from the accumulated research with the technique. The experience gained from widespread testing with the Rorschach also adduced the theoretical formulations of the method. It may be stated that the circle is complete, i.e., the pragmatic has given rise to theoretical principles which in turn now lend support to the practical applications of the instrument. Frank (16) posits a definition of personality which might well serve as the point of fusion between the pragmatic and the theoretical. He states: "We may, therefore, look upon the personality as a dynamic process, the continual activity of the individual who is engaged in creating, maintaining and defending that 'private world' wherein he lives" (p. 8).<sup>1</sup>

If the basic premise of projection, a dynamic psychoanalytic concept, is granted then the projective method must find acceptance.<sup>2</sup> The present status of the projective type tests is more than convinc-

<sup>1</sup> See also Bruner, J. S. IV. Perceptual theory and the Rorschach Test. *J. Person.*, 1948, 17, 157-168.

<sup>2</sup> R. R. Sears and H. A. Murray have presented objective evidence of the process of projection in two excellent articles in Tompkins, S. S. *Contemporary Psychopathology*. Cambridge, Mass.: Harvard University Press, 1946, Chap. 42, pp. 561-570, and Chap. 41, pp. 545-560.

ing evidence of the efficacy of this method in probing into and teasing out the dynamics of personality structure.

### WHAT IS THE THEORY?

The motivating factors in the biosocial field need the light of exposure. Those factors that determine the behavior of an individual during each moment of the waking day can be inferred only from the activities of the individual.<sup>3</sup> As the external and internal forces, the needs and presses, impinge upon the organism the individual is compelled to act. The keen observer may then infer the sources of behavior beyond muscles and glands. The interpreter of projective tests must be well grounded in dynamic theory of behavior in order to follow the behavioral strands through the maze of manifest activity to the wellsprings of latent needs and presses in the life-space of the person.

The Rorschach Test administrator, contrary to popular belief, must be as well versed in the psychodynamics of behavior and the theory of the projective method as the Rorschach interpreter.<sup>4</sup>

### ARE ANALYTICAL CONCEPTS NECESSARY?

The obvious answer is in the affirmative judging from the data and interpretations of the various projective devices appearing in the current literature. There need be no assumption of an apologetic attitude if these concepts are used with caution and within the confines of the Law of Parsimony.<sup>5</sup>

<sup>3</sup> This is not unlike the question of the stimulus-organism response formula of the Woodworth Dynamic School. Where does the stimulus end and the response begin? More important, however, is the proposition that the stimulus has existence only so far as it may be inferred from the response. This brings to the fore Stern's dictum: "Keine Gestalt, ohne Gestalter" (Klein, G. S. VII. A clinical perspective for personality research. *J. abnorm. soc. Psychol.*, 1949, 44, 42-49, p. 43).

<sup>4</sup> It is usual for the Rorschach worker to be able to administer, score, and interpret. In those instances in which administration and scoring are the sole responsibility of the psychologist, the protocol would be barren indeed if the inquiry should be inadequate.

<sup>5</sup> The interested reader is referred to Murphy, G. *Personality: a Biosocial Approach*, New York: Harper, 1947, and Murray, H. A. *Explorations in Personality*, New York: Oxford University Press, 1938, for a lucid discussion of the dynamics of behavior that will be of value to the beginning Rorschach worker.

## THE THEORY APPLIED

The present view of personality description is molar as contrasted with the atomistic position. So long as the organism is conceived as a tripartite combination of cognition, conation, and affect the descriptive formulations must be put in these fragmentary terms. The instruments of evaluation derived from this theoretical position define the organism as discreetly "knowing, willing, and emoting." Thus test results are quantitative indices—I.Q. 80, 62 per cent introversion, 21 per cent trend of interests in clerical occupations. The psychometric-quantitative findings draw a picture of a fractionated individual reacting in a seemingly unrelated manner in a series of tests.<sup>6</sup> It is not I.Q. 80 alone, or 62 per cent introversion alone, or little interest in clerical work alone, but "a mentally dull individual who is introversive (in some situations) and does not like clerical routine" that aptly describes the person who completed the battery of tests (4).

This new outlook in psychology of personality represents the contributions of Freud's psychoanalytical psychology (17), the revolt of Gestalt psychology (27) against the mechanistic view of Behaviorism, the research of Lewin's group dynamics center (30), and the holistic tenets of psychobiology (35)—all directed toward the end of studying Man as an *organized* functioning unit in a biosocial environment (37).

In this field-theoretical interpretation there is no need to postulate "types" of personality or to make an additive picture of discrete traits. It is sufficient to describe what is immediately observable and fit it into the larger life-space (which consists of the past and present experiences, and the aspirations and attitudes of the individual) *as the person sees and interprets it*. The focus is not on the predetermined values of the observer. The emphasis is on the observee's *own interpretation* of the elements of his life-space as *he* perceives them in relation to *his* reality situation.

The projective method gives findings that are alive, vital. More

<sup>6</sup> This is somewhat similar to the author's experience as a high school student. It was quite a surprise to learn that the Julius Caesar of Shakespeare (English class), the Julius Caesar of Cicero's *Orations* (Latin class) and the Julius Caesar of the Gallic Wars (Ancient History) were the same person!



than any other technique it fulfills the requirements of a test as defined by Mursell: "A psychological test, then, is a pattern of stimuli selected and organized to elicit responses which will reveal certain psychological characteristics in the person who makes them" (40, p. 1). For the individual the causes of his behavior lie in the internal and external aspects of his field as it has meaning for him. Man viewed from this vantage point clarifies much that has remained esoteric and mystical because consideration was formerly given only to that which could be observed. Since descriptions of manifest behavior are, at times, sterile and incomplete, the inferences regarding etiological factors could not help but be inadequate. With the new insights made available by projective devices covert behavior (thought content) is elicited from the deeper psychological layers of the personality. Man's more deeply rooted motivations are exposed for detailed study, description, interpretation, and utilization. The final goal of this new concept in personality appraisal is better therapy for the poorly adjusted individual. The "signs" are there to be read, and once having been read must be interpreted. In the Rorschach Ink Blot Test these "signs" are contained in the engrams elicited by the blots, the manifest content of the responses, their location on the plates, and the manner in which they have been organized.

## Chapter 2

# THE RORSCHACH INK BLOT TEST

### THE CARDS

This test is known briefly as "The Rorschach" (46) after its designer, Hermann Rorschach (47), who was the first fully to utilize ink blots as a deliberately designed and organized personality probing technique. There are ten cards or plates in the standard set. The ground in each card is white with a design centered thereon. Some of the designs are symmetrical while others, upon close examination, are not bilaterally identical.<sup>1</sup> Five cards are printed in varying shades of black and gray—the achromatic or noncolored cards, I, IV, V, VI, and VII. Two plates, II and III, are printed in black and red. The remaining three, VIII, IX, and X, are all colored in different hues. The shapes have been deliberately designed and the placement of the colors, black, gray, and white are the result of Rorschach's experimentation and belief in this method of personality analysis. The order of presentation of the cards also plays a role in this percept-analytic process.<sup>2</sup>

### ADMINISTRATION

The details of giving this test vary with the preferences of the many psychologists and psychiatrists who use it. For the beginner

<sup>1</sup> The observation of the presence and absence of symmetry in the designs may be used in personality evaluation.

<sup>2</sup> We are indebted to Piotrowski for this term. See Piotrowski, L. A. A Rorschach compendium. *Psychiat. Quart.*, 1942, 16, 28-35, revised 1950, pp. 33-86, for sale through the State Hospitals Press, Utica, N. Y. Rabin and Sanderson indicate on page 224 of their paper: "1. Rorschach's empiricism in presenting the cards in customary order is justified, since that order (IX) tends to produce more responses, more accurate responses and richer records in terms of Rorschach factors involved." (An experimental inquiry into some Rorschach procedures. *J. clin. Psychol.*, 1947, 3, 216-225.)

the following is suggested until individual modifications come as the result of experience with the test. The administration involves: facility in handling the testee and the cards, note taking, time keeping, and the constant interchange of words.

*A. Physical arrangement:*

It is essential that the subject and tester be so seated as to enable the latter to observe every detail of the subject's behavior—psychomotor activity, changes in facial expression, breathing rate, eye movements, to name a few. This may be accomplished best with the tester seated to the right or left and slightly behind the subject. The diagram illustrates this:

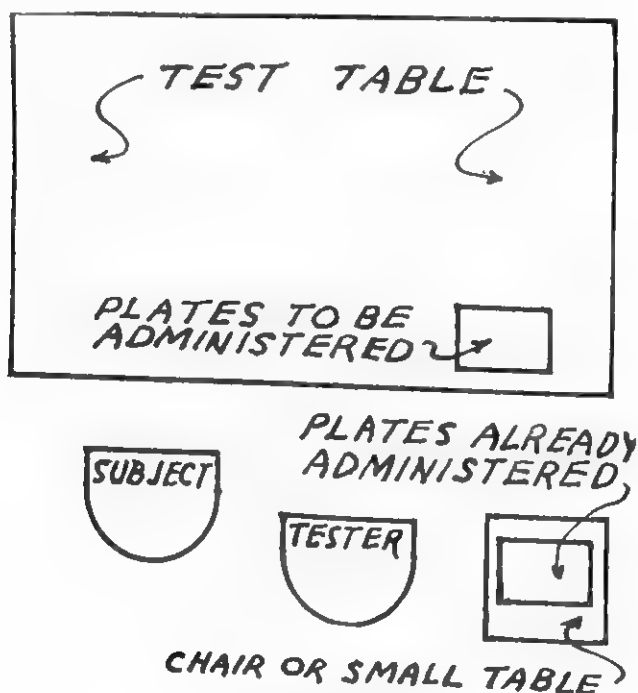


Figure 1

Physical Seating Plan

The subject is requested to sit on the chair "S" while the tester moves his chair "T" in the position which will enable him to see

the subject's face easily. The cards are placed face down on the Test Table with plate I on top and X on the bottom. Next to the tester is a small desk, table, or chair on which are placed, face down, the cards that are returned to the tester as the subject is finished with them. For use in writing the tester should have a clip board which can hold a sheet of paper 8½ by 11 inches. The paper for recording the subject's responses may be ruled like this:<sup>3</sup>

Name:		Date:	Ex. by:	
Card & R. No.	Pos'n & Time	MAIN STAGE	INQUIRY	SCORING

11 in.

8½ in.

Figure 2  
Suggested Form for Record Sheet

The average Rorschach protocol will require eight to twelve sheets. A sufficient number of sheets should be attached on the clip board to obviate the necessity for stopping to hunt for more sheets during the testing period.

A stop watch calibrated for seconds is precise enough for timing in this test. A large watch with a second sweep hand will do if the Rorschacher is careful to note the starting and stopping times in relation to the large minute hand of the watch. A tester should not rely on counting to himself—there is too much to do during the test to be able to attend to the important element of time by this method.

<sup>3</sup> A paper that will not spread ink permits the use of both sides.

### B. Rapport:

Many testees come to the psychologist's office with preconceived ideas as to the need for testing and the nature of the tests to be taken.<sup>4</sup> Rapport is an integral part of the entire test situation. There are no general rules applicable to all subjects, but some suggestions may be in order—to be modified, ignored, or elaborated as each new test session will require:

1. Greet each subject cordially and warmly.
2. Give the testee a pre-test indication of the reason(s) for referral to the psychologist. This will range from a frank statement to a disguised explanation of the need for an "appraisal of personality." In each instance, however, the client must be impressed with the fact that he is not there for experimental purpose (unless it is an actual experimental situation) and that all of the testing is designed to help the subject.
3. The nature of the test (in this instance the Rorschach) should be briefly indicated. This is especially necessary since some subjects will not co-operate if the face validity of the ink blots is not immediately apparent. Do not hesitate to tell the subject that he is to be given a personality evaluation test, and indicate the approximate length of time for the testing.
4. Tell the subject your plan with reference to the test findings: *The test results will be sent to Dr. Smith, who referred you for examination. I am quite certain that he will discuss the matter with you further. Or, I will go over the results and make proper recommendations most helpful to you.* No matter what is told to the client, he must appreciate that his time is not being wasted and that he is participating in a process that is centered about him and his problem.

<sup>4</sup>The author recalls one subject who entered the test room, sat down gingerly and resignedly, and said, "You can turn on the raw shock now. I can take it." The importance of the subject's set is patently shown in a study by Hutt, M., et al. (20) in which they found significant shift in Rorschach variables from test to retest in their control and experimental groups. The import of this study for testing and follow-up cannot be overemphasized. The serious reader is urged to consult this report.

C. Directions:<sup>5</sup>

The variety of verbal directions to the testee is limited only by the number of testers. Some favor giving the subject plate I immediately upon being seated and saying, *What do you see there?* or, *Tell me what this means to you.* This is the simplest set of instructions. Others are far more elaborate and detailed. The following is suggested for beginners, since it contains all the elements that will facilitate obtaining an adequate protocol. After the subject has been seated say: *I have ten cards here (indicating the pile on the Test Table, face down) which I will show you one at a time. These cards have ink blot designs on them made by squirting some ink on a piece of paper and folding it in half (while saying this illustrate by pantomiming ink being splashed from a pen onto paper, then folding and opening the simulated piece of paper). You probably played this game when you were a youngster (if client is an adult)—it's called blotto. When I give you a card please hold it in both hands like this (illustrate by holding a plate, back side to the subject, in both hands 12 to 14 inches in front of and below the eyes). I want you to tell me what you see there, what it means to you. There are no right or wrong answers. It is simply a matter of what it means to you or what you see there. Tell me what you see as soon as you see it so that I may write it down. Some people see many things, others see a few. It is entirely up to you. When you cannot see anything more on a card turn it over and place it face down on the table in front of you. I will give you the next one. Remember, hold the card in both hands, tell me what you see or what it means to you as soon as possible, and turn the card face down on the table when you can see nothing else. Are there any questions? Answer the subject's questions. Do not tell the subject that he may turn the cards. If that question does come up either before or during the test the examiner may indicate, That's up to you, you may do as you please.*

If the subject gives only one response to the first card, it is good test technique to urge the subject to hold the card a while longer to try to see more than one concept. This may be accomplished by

<sup>5</sup> The suggested verbal instructions are subject to modification in keeping with the testee's ability to comprehend such directions. This is a *sine qua non* in projective testing.

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a statement such as, *Most people see more than one thing on these cards, won't you try to tell me more about this card?* As soon as the subject has indicated that he is through with the card by facing it down on the table the tester should remove it immediately and give the testee the next plate.

It may occur that the subject will recognize the inkblot after he has been given the first plate. Or it may be that upon his introduction to the test situation he may indicate that he had taken this test before. In either instance the examiner *should not* inquire into the circumstances surrounding the previous testing situation but should take steps to insure the adequacy and progress of the present test. A statement such as the following will usually suffice to enlist the continued co-operation of the subject: *"I'm glad that you told me that you took this test before. We'll talk about it later. For the present let's go on with this since it doesn't make much difference in the results. However, don't try especially to remember your previous responses nor should you avoid giving them. Just go on as if this were the first time you're taking the test and tell me what you see or what it means to you. Any further questions?"* Emphasize that there is no need to recall previous concepts and assure the testee that the present test is not spoiled by an earlier exposure to the cards. After testing the limits the examiner should attempt to ascertain the facts regarding the previous Rorschach administration and to whom he may write for a copy of the report. Allen and his coworkers (2, 3, 6, 7, 8, 9) have found a fairly high degree of consistency in test-retest productivity. The author recalls the case of a psychiatrist undergoing analytical training who presented himself for Rorschach evaluation. The doctor protested the futility of re-testing since he had studied the Rorschach technique with one of the recognized authorities since his first experience as a Rorschach subject a year or so earlier. He averred that he knew the "acceptable" responses and would be able to recall quite vividly his previous concepts. The examiner verbalized the above directions and urged the testee to co-operate, even if only for scientific interest. The resultant protocol was very interesting and revealing. After giving the obvious popular responses, along with some excellent ones, in a plate, the testee usually followed with something like this: *"I know I should not say I see this, but—"* And he proceeded to

give concepts which contributed materially to insights into his personality and adjustment mechanisms.

#### D. Recording responses—Main Stage:

Before giving the subject the first card the tester makes the following entries on the record sheet:

Name: J. Smith		Date: 8-15-50		Ex. by: R. M. Allen	
Card & R No.	Pos'n & Time	MAIN STAGE	INQUIRY	SCORING	
I*	I**    ^***				

\* Plate No

\*\* Response No.

\*\*\* Position in which card is given to subject.

Figure 3

#### Preliminary Recording Data

This indicates that the testee has plate I in his hands and has not yet made his first response nor has he turned the card. The cards are *always* presented with the top up.<sup>6</sup> Therefore the first entry in the position column should always be  $\wedge$ . Any turning is shown by  $>V<$ , depending on the direction of the *top* of the card. Excessive turning may be recorded thus:  $\odot$ .

<sup>6</sup> In order to make certain of card presentation in the correct "top up" position it is suggested that the beginner make a large arrow on the back of the plates with the apex always toward the top. The Roman numerals I, II, etc., printed in the upper left hand corner of the back of the card indicates the top. The imprint of the publisher is in the lower left hand corner, a guide to the bottom of the cards.

Immediately upon placing the plate in the subject's hands start the stop watch. To aid in the recording the tester should reach for the plate with his preferred hand (right hand for the right-handed) keeping the pencil in the hand at the same time. In the nonpreferred hand will be the stop watch. It might help a bit, in the early stages of Rorschach administration, to tie a loop of string around the index finger of the nonpreferred hand and through the top ring of the watch. This will prevent the watch from slipping and keep it ready for starting and stopping. As soon as the subject utters the first intelligible response the tester should glance at the watch and write down the elapsed time as well as the position of the top of the card in the proper column. This first time recorded is the "reaction time," giving the time that has elapsed between the presentation of the card to the subject and the first intelligible response. The watch is kept going until the testee turns the plate face down on the Test Table. As this occurs the tester stops the watch and records the full time indicated on the dial. This is the "response time," showing the fully elapsed time between card presentation and placing the plate face down on the table.

Every verbalized response must be recorded verbatim. Sometimes a subject will turn the plate one or more times prior to giving a response. These turns must be recorded in the position column. The following is an illustration of the record of responses to the first two plates in the Main Stage:

### *Main Stage*

If the subject speaks too rapidly for proper recording the tester may request the testee to slow down or repeat parts of a particular response at the time it is given. This should be kept to a minimum since it may interfere with the desired degree of spontaneity and freedom of association. Experience with this test has led to the impression that in most instances limits may be set to the time and/or number of responses that will be recorded for a card. Unless unusual circumstances dictate otherwise a five-minute time limit for each card is reasonably sufficient for sampling the behavior of the subject in this test situation; a second limit that is acceptable is to restrict the subject to a maximum of ten responses to each card. If a subject is so productive as to give between 50 and 100 responses,

Name: J. Smith		Date: 8-15-50		Ex. by: R. M. Allen	
Card & R. No.	Pos'n & Time	MAIN STAGE	INQUIRY	SCORING	
I	1	^V^ 10"	this is a bat		
	2	^V 73"	1.1. an officer cap insignia		
II	1	^>V 3"	a btfly up here		
	2	V<^ 58"	2 clowns play'g pat-a-cake		

Figure 4  
Record Sheet for Plates I and II  
Main Stage

there is sufficient data for an adequate interpretation without waiting for the testee to give up the card voluntarily. Needless to say, the card should be taken from the testee with tact so as not to offend him or to inhibit further responses.<sup>7</sup>

A time-saving aid in recording inheres in a personal shorthand scheme. The following list of suggestions will give the beginner a start in setting up a personal system:

look(s) like—l.l.;  
some sort of, some kind of—s.s., s.k.;  
something, anything—s'g,a'g;  
"ing" ending to a word—'g, i.e., going—go'g;  
Butterfly—btfly;

<sup>7</sup> The author has imposed a double limitation in his usage of the test—five minutes or ten responses, whichever occurs first.

could be—cld b, (shld, wld);  
cannot—cn; don't know—dnk; have or has—h;  
some —s; any—a; thing—t'g; body—bdy;  
man or male—M; boy—b; people—pple;  
woman or wife—W; girl—g; female—f;

Thus, to record the response, "Looks like some sort of an animal"—  
"l.l. s.s. A." The adept Rorschacher is continually finding new  
ways of writing responses quickly so as to keep up with the verbose  
subject. If a record is to be read by another psychologist or by other  
members of the clinical team it is urged that the administrator im-  
mediately rewrite the protocol in full words so that there can be no  
misunderstanding of responses.

*Part II*

THE SCORING SYMBOLS  
of the  
RORSCHACH INK BLOT TEST  
WHERE—HOW—WHAT



## *Chapter 3*

# LOCATION—WHERE

### INTRODUCTION

The testee isolates a portion of the plate or uses the entire design in which to organize a concept. The location, or Where, of these percepts is an integral part of the process in which the interaction of Where, How, and What educe a meaningful engram or memory picture. An inspection of the cards reveals several designs which are easily organized into percepts using the entire blot-area. Other designs resist being organized as a unit into a meaningful gestalt.

Within each plate certain portions of the blot and space-areas are more easily organized into concepts than others. These less-than-the-whole blot-areas are called details. Within the category of details there are variations in size, natural lines of articulation, and frequency of selection by the testee. These variables determine the scoring symbols assigned to the location of the concept on the card. The ease and difficulty of detail-organization may also be measured on a continuum with some more and others less feasible with reference to scoring.

The third portion of the plate that may enter into the formulation of a response is the space-area surrounding each blot or enclosed within the design (such as the four white spaces within the blot on card I). The space-areas may be used as primary or secondary (additional) components in a concept.

### WHOLE

The W response is easiest to locate and score. The testee readily

ascribes his concept to the entire blot. Whole responses are normally seen very readily in plates V, VI, I, and II; less easily in IV, VII, and III; while the greatest amount of difficulty in forming W's is encountered in plates VIII, IX, and X (44, p. 128). The organization that is required to give some meaning to the whole blot may be scaled on a continuum ranging from the least to most effortful.<sup>1</sup>

Klopfer (25) introduced the cut-off Whole for scoring the area of the concept which included all but a minor portion of the blot. If the beginner in Rorschach decides to use the cut-off Whole,  $W^*$ , in scoring the symbol must be tabulated in the W row and computed in the W total and percentage. No matter what the decision, the careful interpreter must keep in mind the type of whole response how well organized, its originality, banality, or impoverishment of conception—in addition to numerical considerations.

An atypical whole response that is given by the mentally deficient and the psychotic is the confabulated whole, DW. This location symbol is used to characterize the response in which a small portion of the blot gives meaning to the entire blot. For example, the subject may see the two small clawlike pincers at the top center of plate I and on the basis of only these two details call the total design a "crab." The main principle differentiating the confabulated from the normal whole response is that the entire takes meaning from a part and that in the Inquiry the testee is unable to account for the concept except in terms of the radiation of this small part to the whole.

<sup>1</sup> The amount of effort that is necessary to form the total blot into a meaningful gestalt has been called "the organization activity: Z" by Beck (10, Chap. 6, pp. 58-82) who defines "associationstrieb" as: "The number of W's before all, index to the energy at one's disposal for the organization drive" (p. 58). Organization can take place at other location-levels than W. This is seen in the numerical "Z" values assigned to detail concepts in all cards. The "Z" scheme of weighted values is quite complex. Wilson, G. P. and Blake, R. R. (A methodological problem in Beck's organizational concept, *J. consult. Psychol.*, 1950, 11, 20-24) "tested the hypothesis that Beck's weighted Z system extends the differentiation of organizing facility beyond that obtainable simply by summing the responses which qualify by his criteria as possessing organization into a score" (p. 24). In brief, these authors found that there is no particular gain in applying Beck's weighted "Z" scores to each response. The tester may do as well by estimating the organizational level (through all of the factors entering into the response) of each concept and emerge with a final conclusion as to the organizing ability of the individual.

Some of the more usual whole responses given to the individual cards are:

Card I: a bat, butterfly, or two-winged bird or insect; face of a cat or fox (with white spaces as eyes, mouth), (Halloween) mask; crab; map; two witches hanging onto or pulling apart something in the center (usually a woman); officer's insignia V.<sup>2</sup>

Card II: two clowns, men, women, old ladies, may be playing a game with or without colored costumes; butterfly; map; cave or tunnel with entrance; two animals with fancy hats.

Card III: two vaudeville actors on a stage with a red decorated curtain (most concepts in this card omit the red details and are scored as cut-off whole in the Klopfer system, and large detail by others).

Card IV: a monster, gorilla, or human (college boy wearing a 'coon skin coat)—the testee must include and account for the middle bottom detail; an animal skin or rug; bat.

Card V: a bat, moth, butterfly  $\wedge$  V; a dancer in costume.

Card VI: an animal hide or rug; animal form; smoke, cloud; atomic explosion V; airplane; map; fan V; two masks on a theater program V.

Card VII: two human forms (usually female)  $\wedge$  V; map; two animals on a base; cave; wig V; archway or architecture V; featureless face and hair (wig) or Washington type V.

Card VIII: heraldic design; response integrating side animals with the rest of the card (climbing up a tree); anatomy; Xmas tree and decorations; microscopic slide.

Card IX: (a whole response to this card is usually either 0+ or 0-)<sup>3</sup> an old-fashioned gown V; explosion, with smoke and fire  $\wedge$  V; anatomy; map; plant or flower.

<sup>2</sup>  $\vee < >$  indicates the direction of the top of the card when the response is given by the subject. Absence of arrow implies that the top of the card is held in the normal position. If an item is followed by  $\wedge \vee$  the indicated response is produced with the top of the card in both directions.

<sup>3</sup> A beginner should consult a standard reference for original concepts. See footnote 1, this MANUAL for recommendations. "O" signifies an original response, + and - indicate the quality of the concept as well or poorly conceived. An original concept depends on the rarity of its appearance in a number of protocols, traditionally set at one time in 100. Obviously, only experience with a minimum of 100 records can begin to give the neophyte an appreciation of an original response.

Card X: underwater scene, marine life; scene on a microscopic slide; design or emblem. (See card IX regarding the quality of W responses.)

This list by no means exhausts the variety of whole responses a Rorschacher is bound to obtain during the course of experience with the test.

### DETAILS

There is no complete agreement among Rorschachers on scoring detail locations. There are two guiding principles:

1. frequency of selection of an area in a large number of protocols, and

2. the "naturalness" of the separation of the detail from the rest of the design making it a completely articulated unit. The details meeting both of these criteria (with emphasis on the frequency) are scored D—large detail.<sup>4</sup>

The normal or usual details contain most of the popular responses.<sup>5</sup> These large details—D—form the core of the protocol in most instances. Any concept embracing less than the entire card is a detail. Examples of some of the more common details are presented in Figure 5. The contents of these percepts are given below:

<sup>4</sup> Prepared detail location charts for scoring may be found in: Beck, S. J. *op. cit.*, Vol. I, pp. 13-57; *Location Charts* of the Integral Research Co., Chicago, Ill., 1950. A detailed list differing in some scoring details from Beck is: Hertz, Marguerite R. *Frequency Tables*, Cleveland, O.: Western Reserve Univ., 1951, third edition.

The author has marked up an old set of Rorschach plates in accordance with Beck's scoring system for location. This has proved to be a timesaver since direct comparisons may be made with the testee's encircled responses on the achromatic reproductions of the ten designs usually found in commercially available record forms. These reproductions may be purchased from Grune and Stratton who publish a one page location form. World Book Co. publishes the Klopfer and Davidson Individual Record Blank with a Location Chart for the ten designs, place for scoring the individual responses and tabulating the symbols, a psychograph for plotting the distribution of determinants, and the formulae for statistical computations which aid in the interpretation. Other forms are printed in booklets and single pages. The Psychological Service Center has developed a 16 page Standard Rorschach Psychodiagnostic Record Booklet which permits recording of all responses, inquiry, scoring, computations, locations on design chart, and duplicating the interpretation.

<sup>5</sup> Popular or P responses are those which have appeared most frequently by actual count in accumulated protocols.

Card I: a claw; hand or mitten; female figure; bell with clapper; donkey or elephant; profile V; crab; bug or insect.

Card II: bird; turban; castle; phallus; pliers; bear (whole bear or upper half); butterfly; blood; fire and smoke; dog(s)  $\wedge$  V <.

Card III: two human figures; elfin, monkey, or rooster; chicken or ostrich head; fish; leg of horse or cow; Negroid head V; chest area (X-ray or skeleton); anatomy; bowtie; butterfly.

Card IV: flower; vagina; snake; arms; oriental face or mask; dog >; shoe(s) or boot(s); head of cow; tree stump.

Card V: rabbit; horns; penis; human legs; leg (human or animal); face of Peter Pan; animals rushing together; person with fancy hair-do or hat.

Card VI: totem design; phallus; animal hide; butterfly, newel or bed post; figurine; snake; vagina; submarine on surface of the water <; face with beard V; road or river; projectile shooting; feathers.

Card VII: Indian with feather in head; faces (female); female figure  $\wedge$  V; butterfly; North and South America; wig V; dog's head; clouds; elephant head and trunk; wire-haired terrier or scottie <.

Card VIII: animal; tree; ribs; pillow(s); flag(s); rocks; ice cream; animal head V; butterfly V.

Card IX: witch or human form; face; animal; spinal cord; vagina; deer or camel face; head of Mark Twain >; cherry tree V; grass; anatomical parts; boulders.

Card X: crab; octopus; lobster; sheep; phallus; rabbit's head; worms or caterpillars; collie dog; poodle; blue birds; elf; sea horse V; anatomy; parachuter V.

The list and illustrations do not approach the variety of verbalizations and locations of large detail, D, responses. It should be noted that the plates do not lend themselves equally well to detail organization. Plate X usually evokes the greatest number of D concepts followed by VIII and IX. Least productive of D responses are cards VI, IV, I, and V in descending order (41, p. 128).<sup>6</sup> The consideration

<sup>6</sup> It is interesting to speculate that the Rorschach protocol is like a closed energy system—there is a normal or usual distribution of location and determinant factors. Deviations from this normally expected distribution must come from the internal composition of these factors in the personality structure

## THE SCORING SYMBOLS

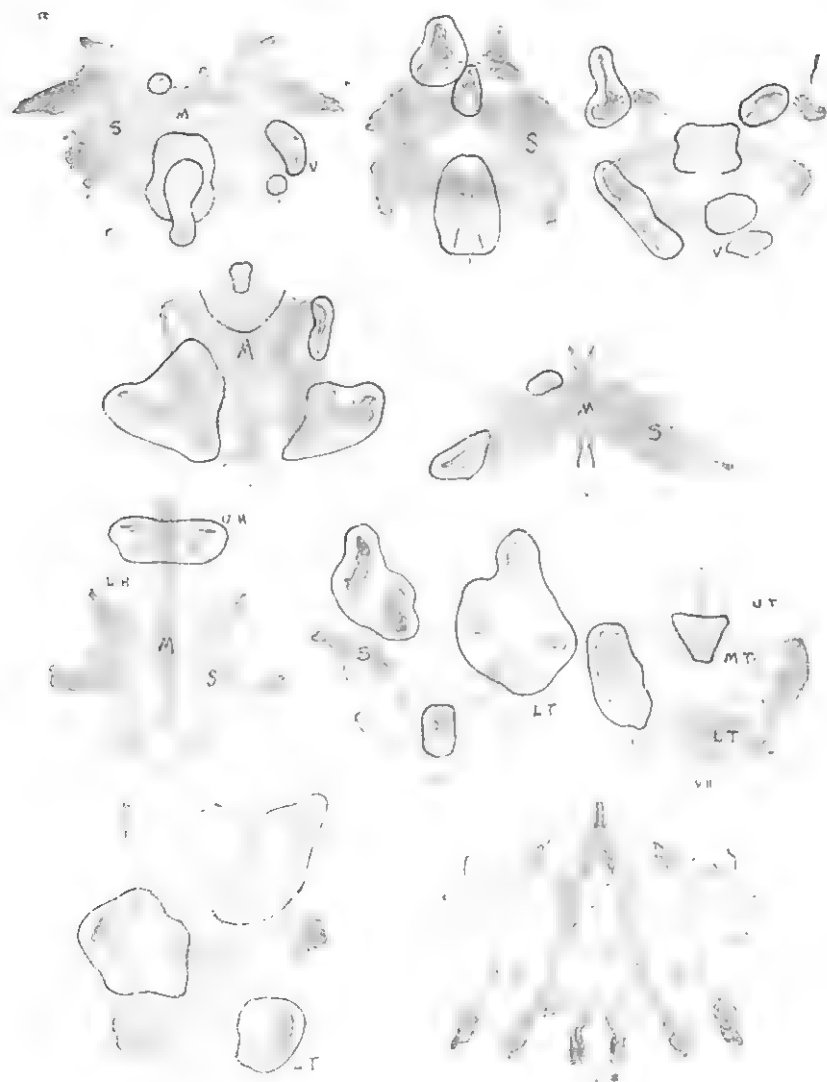


Figure 5

## Sample Large Detail Location Chart

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS

S: entire side of the ink blot; M: entire middle of the ink blot; V: card held upside down; LH: lower half of the blot; UH: upper half of the blot; UL: upper third of blot; ML: middle third of blot; LL: lower third of ink blot; plate X: almost every part of the blot is a large detail.



of these details leaves areas of the plates still untouched. These non-indicated areas form the body of the remaining types of detail responses—the small or infrequently given locations. Location-areas not scored W or D, and not involving white space, are scored in one of the following categories:

1. *Dd*: these are portions of the plate which are smaller in size than D and are less frequently perceived. This is so because their size, isolation, and position are less impressive than D and so draw attention less often. In many instances *Dd* responses are difficult to differentiate from D. Listed below and illustrated in Figure 6 are some small detail percepts:<sup>7</sup>

Card I: breasts; hooded heads; belt buckle; egg; profile of man with turned-up nose; tree; head of Abe Lincoln; eagle or dog head V.

Card II: apelike face (prominent chin and hooked nose); profile of old man; icicles; vaginal opening; horn of unicorn; tongue of flame; broken bridge.

Card III: head of bull V; rope; alimentary or eustachian tube; penis; breast; lung.

Card IV: profile <; beak of bird; castle; pair of feet; horn; nun or senorita with mantilla V.

Card V: head with derby hat; profile of person; person in long or flowing robe; tail; chicken leg or bone.

Card VI: bird's beak; claw; cat's whiskers; statue or sculptured bust V; testicles V; two vague heads, maybe ghosts.

Card VII: walnut kernel; canal; snout; Turkish minaret; bubbles.

Card VIII: feet V; spine; vagina; head of sheep V; ghost; statue.

Card IX: fingers; antlers; pointing finger; rays of sun; gun or revolver; figure or person; mask; bridge.

Card X: tooth; fried egg; hazel nut; profile of child or cherub.

2. *D*: This scoring symbol is assigned to those areas which are

This finds expression in the statement that what is not whole is detail or space, i.e., deviations that appear in the location-distribution must come from within the system. Therefore overpredominance of W is at the expense of detail and/or space, and vice versa. This is one of the ingenious aspects of the Rorschach Test.

<sup>7</sup> An examination of two widely used references for scoring (Beck and Heitz, *op. cit.*) indicates wide divergences in the scoring of some small details. Also consider Klopfer's (*op. cit.*) D, d, dd.

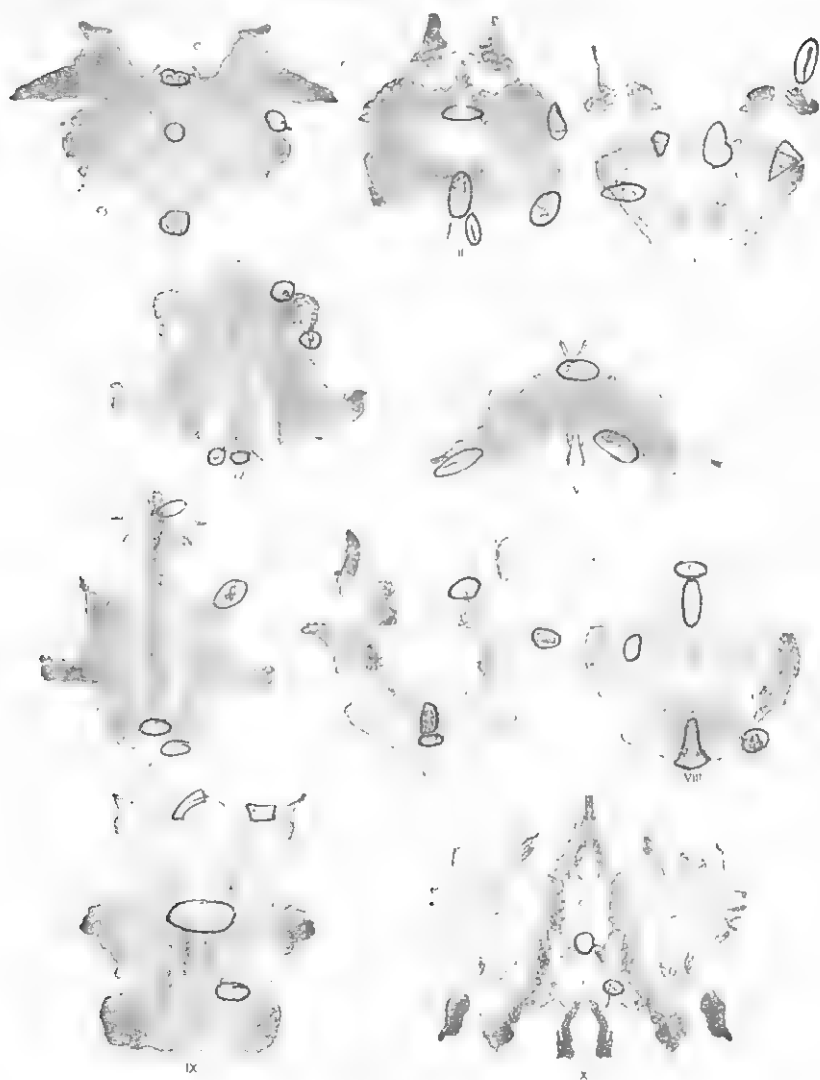


Figure 6

Sample Small Detail Location Chart

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS.

very infrequently used alone to form a concept and is known as a rare detail. Rare details may be very small or large in size so that extent of area is not the main consideration. Usually rare details cut across natural lines of articulation and include in one concept portions of the plate which require either unusual creativity and originality on the one hand, or distanciation from reality on the other. The recognition of Dr responses depends upon experience with a large number of protocols and with various psychiatric and psychological categories of subjects. Some illustrations may be of value (see Figure 7):

Card I: 1—butterfly; 2—three prehistoric animals; 3—profile of a man; bowling pin, a large one.

Card III: 1—two front teeth; 2—a bomb; 3—face of a Hottentot with a sharply pointed nose.

Card VI: 1—snake or worm; 2—head of a collie dog.

Card IX: 1—woman jumping or falling off a cliff; 2—a razorback eating an animal.

3. *De*: This is an edge detail and is scored when the testee gives a concept which utilizes only the outer edge or contour of the blot, or any portion of it. This type of location is illustrated in Figure 7: or any portion of it. This type of location is illustrated in Figure 7:

Card II: 1—profile of a man with a firm protruding chin V; 2—shoreline at Lake Sebago.

Card V: 1—the profile of Peter Pan, just the side view of the horns, forehead, nose, mouth, and chin—looks exactly like him. The *De* is a bit difficult to determine but this test is applied: a concept which adheres only to the periphery of the blot or portion thereof and does not go *into* the blot is an edge detail. The rationale for this type of response precludes going beyond the edge.

4. *Di*: A concept which is predicated on an area located entirely inside the blot is an inside detail. It is an area which is entirely surrounded by chromatic or achromatic portions of the blot.<sup>8</sup> In this the subject literally "... pierces a blot area which seems to be an unbroken area to a preponderant majority of all subjects ... using the most minute shading differences for their delineation" (25, p. 103). *Di* responses are illustrated in Figure 7:

<sup>8</sup> An exception to this is the response in Card IX, camel or deer head, which is scored *D*.



Figure 7

Sample Dr, Dc, Di, Do Detail Location Chart

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS.

Card IV: 1—face of a woman inside here, see her hair, nose, eyes, mouth, and chin, an excellent side view.

Card VII: 1—an eye; 2—a scottie dog <.

5. *Do*: In the oligophrenic detail (dx of Klopfer) the testee reports a part of an animal or human concept (Adx or Hdx) where normal expectation is to perceive the entire animal or human (A or H). In Figure 7, card III: in place of the popularly perceived human figure in the entire side detail the deviant response will give only the upper portion of the human figure from the head to the hips or waistline, thereby cutting off the lower portion of the body concept.

6. *DdD*: This characterizes a confabulated concept in which an infrequent detail gives meaning to a larger detail. This is seen in the response, "This whole orange is a buffalo; here is the head and so the rest must be the body," to orange area of Card VIII, response 1V in Figure 7.

#### SPACE

The remaining portion of the plate as yet not differentiated and discussed is the white space that surrounds all of the designs and also occurs inside the designs on plates I, II, IV, VIII, IX, and X. The testee may at times utilize only the space in a response, while in some percepts there may be both space and the whole or part of the surrounding or adjacent blot area. The first of these—pure space—is scored S. Where blot and space share a concept the scoring may be WS, DS, DdS, DrS, etc. S—in these the blot area is primary and the space is secondary or additional. The converse—SW, SD, SDD, SDr, S, etc.—holds if the use of space is primary and the blot area is additional. The use of space in a response reflects a modification of the figure-ground (or blot-space) relationship inherent in a design of the Rorschach type.

1. *Pure space*—S (see Figure 8)

Card I: 1—ghost walking; cartoonist drawing of a man's head.

Card II: 1—a sting ray; ballet dancer; top.

Card IV: a man in an academic cap and gown, he fell asleep over his book.

Card VII: 1—a bust of George Washington V; a vase or urn.

Card X: 1—a catcher's chest protector V.

2. *Space primary and blot additional*—SW, SD, etc.

Card VII: a bay with its outlet into the ocean surrounded by a coral reef—SW.

Card VIII: 2—the bleached skeleton of a longhorn's head—SD.

3. *Figure and space*—WS, DS, etc.

Card I: a mask with holes for the eyes and mouth—WS.

Card II: a tunnel, looking in through the entrance—DS.

Card IX: 3—a bridge over the water here—DdS.

### ADDENDUM

Two types of responses that are not primarily problems in location should be mentioned—the contaminated or spoiled response and the positional or Po percept. The contaminated concept may evolve from a W, D, or Dd area. The basic formulation in a contamination process is the fusion of two concepts to the same area of the plate. The testee is unable to inhibit or delay one of the associations in favor of the other and give two separate responses. The result is a "double talk" type of response which contains elements of the two and becomes an original concept, to say the least. Rorschach's classic illustration is the spoiled concept to all of card IV: "seen as a degenerated liver, and then as a happy man sitting on a stool; the two responses are contaminated into the (one) response, liver of a solidly living politician" (25. pp. 353-354). The location is scored W.

The positional response is usually a detail which derives its content primarily from its placement on the card in relation to surrounding or adjacent portions of the blot. Other factors may enter into the response. For example, in Figure 8, Card III: 4—the hearts of two men. Inquiry into this response elicited that this was two hearts because the blot is "exactly in the center and that is where the heart is." Many genital responses have a bit of the positional element in them, especially the lower middle areas of plates II, VII, VIII, and IX. However, in most instances the shape and shading play the primary roles so that these responses are not usually scored Po.

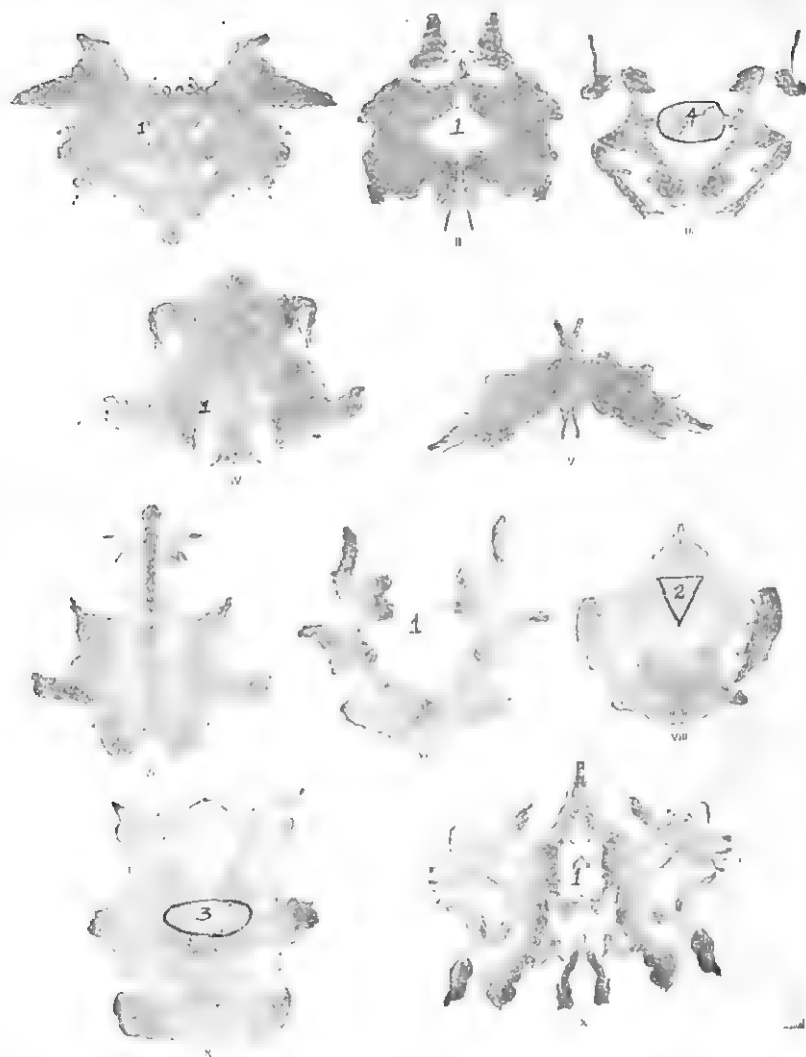


Figure 8

Sample Space and Positional Location Chart

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS.

The numbers refer to types of responses indicated in the text.

A third somewhat common problem is the borderline D or W location. In any of the plates a testee sees a concept on one half of the blot and asserts that it is repeated on the other side. For example: in the entire side of card II a subject sees "an old maid sitting at a table, the same in the other half of the card." Scored: D-W M+. The "detail-leading-to-a-whole" (D-W) response is not a well-organized W response and is tabulated with the D location in the final totals. This same question arises with so-called symmetry responses.



## Chapter 4

# DETERMINANTS—HOW

### INTRODUCTION

The greater part in *formal* interpretation comes from the manner in which the subject perceives the responses of the protocol. It is not enough for the testee to report: "it l.l. a black bat flying," the subject must account for the determinants which give the impression of, "a bat," "a black bat," and "a black bat flying." The factors that enter into this engram may be scored in accordance with several widely accepted systems.<sup>1</sup> Actually it should make no difference which scoring scheme is used. The interpretive outcome which stems from a knowledge of the dynamics of behavior and projection theory should lead to similar evaluation of the personality under consideration even though the manner of arrival differs.

How the subject perceives his various responses is divided into three broad categories, i.e., the determinants may be viewed from three positions:

1. Form;
2. Projected or imposed determinants; and
3. Inherent determinants.

Each of these will be discussed in detail.

### FORM

A form-determined response is one in which the shape of the selected blot-area is the only factor that gives it meaning. This de-

<sup>1</sup> Here too the beginner should be aware of the differences among Rorschach workers. Rorschach laid down the basis for scoring determinants (16, pp. 19-51) and has been followed rather closely by Beck (10, pp. 92-145). Klopfer (25, pp. 82-182) introduced many scoring refinements which have found acceptance in this country. For a detailed comparison of determinant scoring symbols with an international flavor see Bell, J. E. *Projective Techniques*. New York: Longmans, Green, and Co., 1948, pp. 81-97.

terminant is scored F. The F percept is related directly to the stimulus situation as represented by the blot-area and interpreted by the testee. Another way of expressing this is that a form-determined concept is closest to the objective stimulus or reality situation as perceived by the subject. Nothing but the outline or contour of the selected area determines the response (see Figure 9):

Card I: this is a bat, here are the wings, the feelers, and the body in the middle. Scored: W F+.

Card VIII: these are two animals, like a wolf. Scored: D F+.

Card VII: there is a Turkish minaret, shaped just like it. Scored: Dd F+.

this I.I. a flower vase. Scored: S F+.

Card VI: coastline of Spain. Scored: De F+.

this I.I. a butterfly. Scored: W F-.

Some of the F symbols above are followed by a plus (+) or a minus (-) sign. This sign refers to the accuracy of the form-level, i.e., how well the concept fits the blot-area selected for the response. F+ is ascribed to those concepts which may readily be related to the blot-area. F- score is given to the response which is perceived in a blot-area whose contour does not fit the concept. For example, in Card VI above, the testee indicated seeing a butterfly in the entire blot. An inspection of the design discloses the inaccuracy of such a concept. It would indeed be an odd butterfly which has the shape of the entire blot design in Card VI.

The neutral F symbol (F followed by neither + nor -) is usually assigned to percepts which are not sharply accurate but the area is sufficiently delineated to cover the percept in a broad sense. This type of symbol finds most frequent use with evasive and vague concepts such as maps, bugs, insects, landscapes, and islands. The rationale for this is that these percepts are sufficiently fluid in shape to be seen in any of the plates.<sup>2</sup>

Kimball (23, p. 144) discusses the two main methods of determining form-level: the quantitative (Hertz, Beck) and the qualitative (Klopfer, Klopfer and Kelley, Klopfer and Davidson, Rapaport). The beginner may obtain a great deal of help by referring to Beck

<sup>2</sup> Neutral F is also used by some Rorschach workers in those instances where there is ambivalence between F+ and F-. This should be kept to a minimum as it solves nothing.

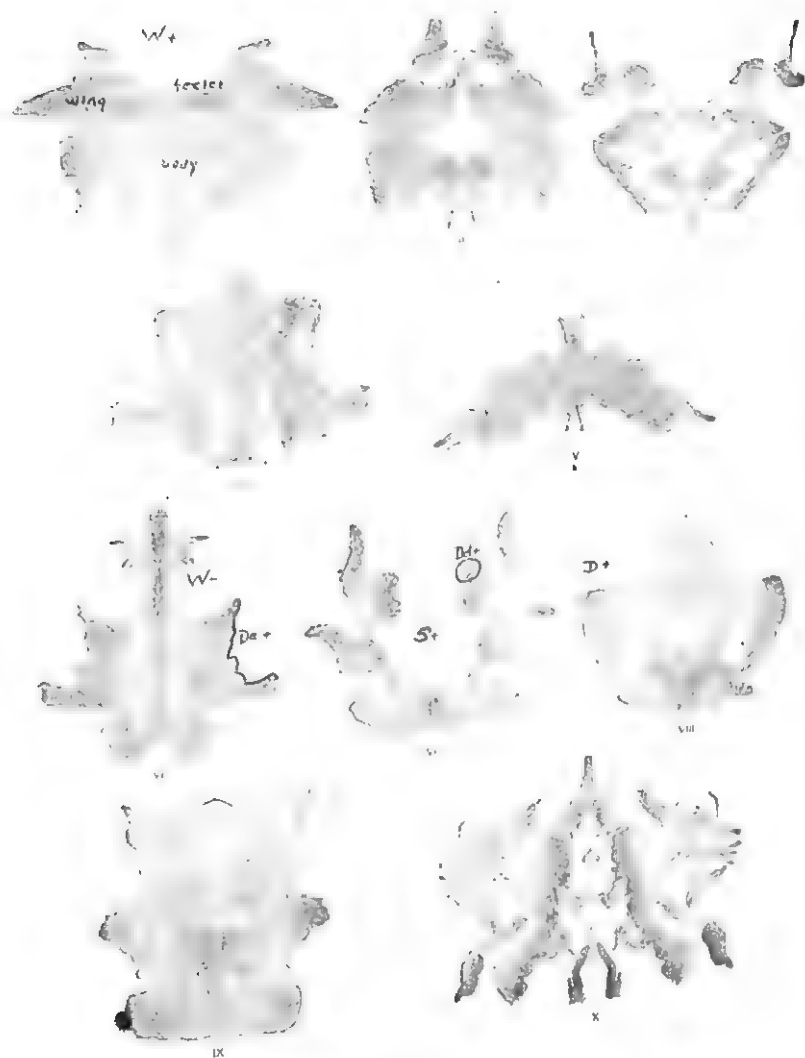


Figure 9

Examples of F+, F-, and F- Concepts

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS

W, D, De, S—refer to the location, + and - indicate the accuracy of form.

(10, pp. 155-195) and Hertz (18) for F+ and F- values.<sup>3</sup> Ranzoni, et al., (44, pp. 128-132) have indicated the "card pull" for F. They conclude that cards I and V elicit the most pure form responses, followed by IV, IX, and X. Cards II, III, and VIII evoke the least percentage of F responses.<sup>4</sup>

<sup>3</sup> There is a reservation to this suggestion. It would be best for the neophyte to keep these references handy for consultation but an effort should be made to evaluate form-level accuracy without such aid at first but to use these references for checking one's decisions made independently. In order to save the reader puzzlement, it must be indicated that there is disagreement among authors and one author contradicts himself at times. In addition, the responses given in these lists may not contain the exact response the tester receives from the subject. It becomes a matter of subjective judgment to compare the obtained response with its nearest analogy.

The subjective evaluating factor enters into form-level consideration. The lists of responses and their form level are the result of testing many persons. However, these lists do not indicate how the author arrived at the F+ or F- designation for a particular percept. Even if the general method is known for each author, there is no way of determining the role of the examiner's judgment in this process.

<sup>4</sup> This finding leads to some highly theoretical speculation. Note that the cards that are most and least productive of form determined responses contain color. This raises the important question of the role of color in the Rorschach Test.

## Chapter 5

# DETERMINANTS—IMPOSED 1

### INTRODUCTION

The term imposed determinants includes those factors which are projected onto the plates by the subject and do not exist as objective stimuli in the blot itself. While the shape, or color, or achromatic character of the blot-stimulus may initiate the percept, the total concept transcends these objective values of the blot. The "more-than-the-objective-stimulus" that gives meaning to the blot-area comes from the subject himself in that there is imposed on the blot-area a subjective element.<sup>1</sup>

### MOVEMENT

Look at any blot, obviously the designs are permanently printed and stationary. Yet the subject may report motion or a feeling of movement:

Card I: a woman holding her hands over her head. Scored: D M+.

a bat in flight. Scored: W FM+.

Card II: (bottom middle detail) flames shooting up. Scored: D mF.

These illustrations indicate three different movement scoring symbols—M, FM, m(F). The symbols describe the "transcendental" quality which the subject has projected into the objective blot-stimulus. From where does this attribute come? From the subject himself—his inner resources, creative ability, originality and ability

<sup>1</sup> It is appropriate to recall Stern's, "Keine Gestalt, ohne Gestalter," and urge the student to center on the perceiver rather than the perception.

to fantasy. Most important, the impression stems from the testee's ability to go beyond the objective stimulus as printed on the plates.

1. *Human movement*: a concept that revolves around the human figure, or derivation of the human figure, or its parts, and is seen in motion or doing something is scored M. This includes concepts in which animals are engaged in purely human action or activity. It is a general principle of Rorschach scoring that M contains a twofold assumption: muscular tension and form, F. Therefore M derives its qualitative interpretive value from the direction and extent of kinesthetic sensation on the one hand, and its + or - accuracy from the form-level (or F) on the other. It must be remembered that all human movement impressions are scored M and *not* FM. Many beginners overlook this simple fact.

Card I: 1—woman holding hands up in prayer. Scored: D M+. (The Inquiry reveals human muscular tension and the form-level is excellent, therefore the combination of human movement and accurate form becomes M+.)

Card III: two Teddy bears doing the Charleston. Scored: D M-. (The animals are engaged in human activity while the accuracy of the form is poor, therefore the symbol M-.)

Card VII: 1.1. a cartoonist's sketch of two old ladies busy gossiping with each other. Scored: D M+. (Even though the percept is a derived human detail it is considered in the human category, and the human-like activity makes the scoring M+.)

Human movement responses appear most frequently in cards III and VII, less so in IX, II, and I. The remaining cards present some difficulty in eliciting human movement. This is inherent in the blots and requires either much originality and creativity or a great deal of distancing from reality to produce human movement in plates VIII, VI, and V.<sup>2</sup>

A persistent and unsettled problem is the scoring of facial expressions. Do they reflect true tension or kinesthesia? Or are they the result of shading or darker lines giving the impression of facial

<sup>2</sup> This is in support of Ranzoni, et al. (14) who contend that not all M's are the product of a very fertile imagination. Therefore because of the frequency of occurrence an M in plates III and VII will not have the same qualitative interpretive significance as an M in cards IX, II, or I.

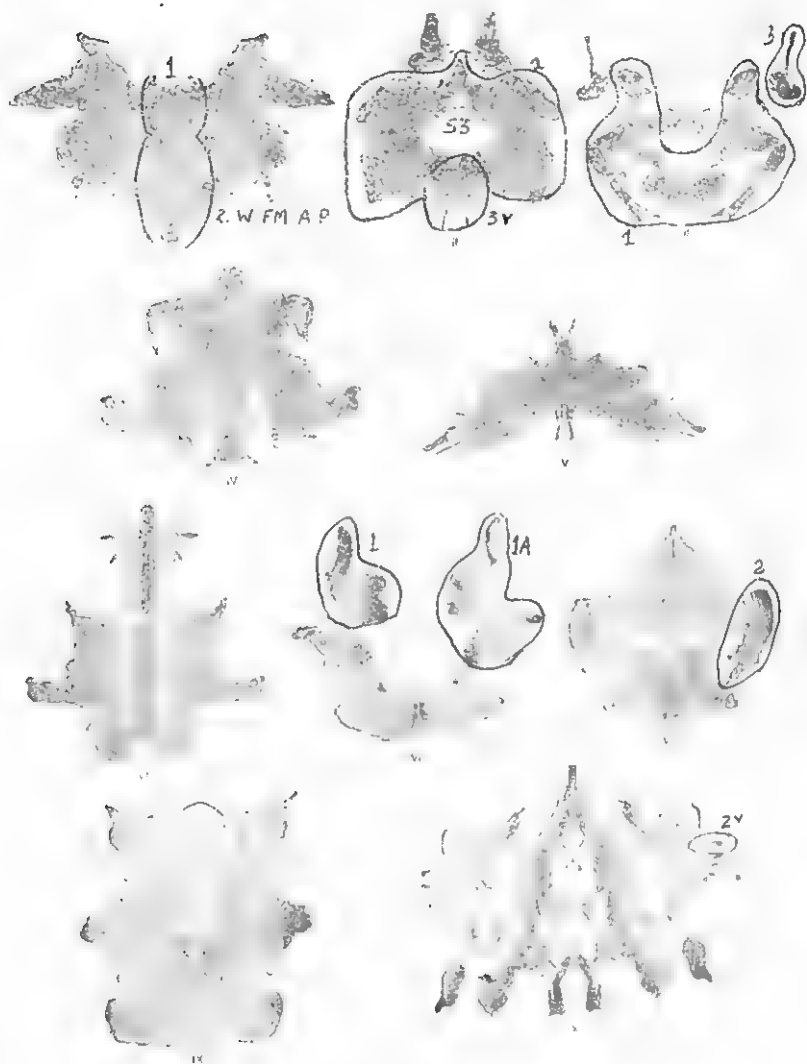


Figure 10

Typical Movement, M, FM, and m, Responses

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS

The numbers refer to types of concepts as indicated in the text.

## THE SCORING SYMBOLS

grimacing? The answer to these questions will determine scoring of M, F, or Fc.<sup>3</sup> It is recommended that facial expressions—smiling, laughing, talking, grimacing—of human figures be given M consideration if the protocol shows a tendency toward the production of other M's. Careful inquiry will usually disclose the presence or absence of muscle tension.

2. *Animal movement*: this is the contribution of Klopfer to the refinement of the scoring technique. The symbol FM is assigned to the concept that has the element of animal, or derivation of the animal, figure in purely animal activity or action.<sup>4</sup> Here too muscle tension or kinesthetic impression should be clearly indicated by the subject. Examples of this type of percept are shown in Figure 10:

Card I: a bat in flight. Scored: W FM+. (Inquiry elicits animal movement and the concept fits the blot-area accurately, therefore the FM+.)

Card II: 2—two bears rubbing noses. Scored: D FM+.

Card VIII: 2—an otter about to spring from a rock onto something (s'g). Scored: D FM+.

Card X: 2V—a trotting horse. Scored D FM-. (The animal movement is there, but the blot-area does not fit the concept given, therefore FM-.)

It will be noted that the F precedes the M in all animal movement scoring. The + or - quality of the FM is taken from the F portion of the concept. In animal activity scoring the form appears in the symbol but the assumption of tension or kinesthesia is present as in human movement. Cards V and VIII evoke FM percepts most easily, followed by plates X and II.<sup>5</sup>

<sup>3</sup> Klopfer (25, pp. 116-117) suggests scoring facial expressions as Fm or minor movement: "The expressive descriptions do not give these (M and FM) properties to the projected concept. These grotesque faces, or threatening images, or masks, are not imagined as if they, by themselves, could actually express any emotions or do any harm. They serve only as a screen, onto which the subject projects certain of his own feelings or emotions." Beck, on the other hand, states "Laughing, smiling, and similar facial activity are in some instances M" (10, p. 105).

<sup>4</sup> If a Disnevesque animal clearly represents a human character, or has the attributes and qualities of a human, its action may be considered human movement and scored M. For example, Figure 10, Card VII: 1A—Bugs Bunny's girl friends having a gab-feast. Scored: D M+.

<sup>5</sup> An examination of the plates will disclose the reason: animal responses



3. "Minor" movement:<sup>6</sup> some concepts contain the element of motion or movement but it is not of the human or animal variety, i.e., it is not the kind of action that is characteristic of a living organism. Activity or movement that is imposed upon the person or animal from a source external to the organism is symbolized by an m determinant. An object that is activated by an external force is always scored m. See Figure 10:

Card II: 3—an explosion with sparks and flames shooting upward V. Scored (in part): D mF. (This illustrates an inanimate force in action.)

3S—a spinning top. Scored: S Fm+. (Illustrates an object in motion.)

Card III: 3—a monkey falling down, probably missed his hold on the branch. Scored: D Fm+. (Animal motility but the source of motion is an external force—gravity. If the monkey is seen bent over or struggling to right itself then the movement factor is true animal movement and requires an FM, changing the scoring to: D FM+, Fm+.

(usual side detail)—two men being whirled round and round. Scored: D Fm+. (Human motion but coming from an outside source, therefore Fm.) If the men are causing the whirling activity, such as in a dance of some sort the scoring then becomes D M+. At times the men are seen in a wild dance with their coattails flapping in the wind. This would be scored: D M+ (for dancing men), Fm+ (for coattails flapping in the wind, inanimate movement.)

Usual minor movement percepts are: objects or bodies falling or coming apart, whirlpools, explosions, smoke rising, moving clouds, flames shooting skyward, spinning objects, and forces that bring together and separate. The latter is illustrated by the testee's perception of any midline area in any of the blots as a force that attracts, binds, separates, or divides actively the symmetrical halves

are popular for plates V, VIII, X, and II. Card I also has an animal popular concept, bat or butterfly, but the frequency of movement is higher for the first four cards listed.

<sup>6</sup> This term is taken from the contributions of Klopfer (25, p. 116). It is also known as inanimate movement and motion due to natural forces.

of the design. In short, any impression of motion or kinesthetic sensation that is not characteristically human or animal is to be considered under minor movement and scored as m.

The form element may be present or absent. Responses may be pure m; Fm, mF, depending on which factor is primary. Pure m is assigned to concepts which do not use the contour of the blot-area in any way. See Figure 10:

Card VI: the middle is like a magnet that attracts the water on both sides forming a whirlpool. Scored W m. The mF and Fm concepts are illustrated in Figure 10, Card II, 3V and 3S given above. If the movement is primary and form secondary the symbol is mF, the converse calls for Fm. Which element in the percept is primary and which is secondary is not always an easy matter to define. A guiding principle is this: if the form-level accuracy is good and the percept is of such a nature that it has definite form (and is generally accepted as such), the F is primary and m secondary. In 3S of card II (Figure 10) the form is very definite and accepted so that the concept of "spinning top" is scored Fm+. In those instances where F and m are utilized, the combination (mF and Fm are considered a scoring unit) derives its form-level accuracy from the shape of the blot and how it fits the concept. Therefore Fm+ or Fm- do not refer to the movement aspect of the concept but to its form-level.

A last word of caution: in all movement responses the tester must be reasonably certain that muscular tension and/or kinesthetic impression are established before considering the M, FM, or m symbol.

## Chapter 5

# DETERMINANTS—IMPOSED 2

### INTRODUCTION

Attention is now shifted to another type of determinant which derives its character more objectively from the blot-stimulus than does movement. At the same time, though, the interpretation of the determinant adds a transcendental quality of expansiveness or distance to the entire percept. This is achieved by an impression of diffusion which is imparted by the shading in the achromatic and chromatic areas of the blots. In the psychograph of Klopfer and Davidson<sup>1</sup> the diffusion-vista type of determinant is a triad: k, K, and FK. Each of these determinants stems from the shading quality of the blot-stimulus. The distinction among these factors lies in the use the subject makes of the shading, in addition to the contents of the response. Carried one step further, the distinction between k, K on the one hand and FK on the other is the extent of depth or expansiveness imposed by the subject.

### SHADING AS DEPTH

The symbol k is used when the subject ascribes depth to the flat-surfaced design. The variation of shading tones in the blot are interpreted as differences in depth, thus giving rise to a two-planar impression.<sup>2</sup> Some examples of this determinant are presented in Figure 11:

Card I: 1—this is an X-ray of the back. Scored: W Fk—. (Inquiry

<sup>1</sup> The reader will find this graph on the last page of the *Individual Record Blank* published by the World Book Co., Yonkers, N. Y.

<sup>2</sup> The imposed additional plane giving the illusion of depth confers on the shading determinants their transcendent quality and justifies their inclusion in this chapter on *imposed* determinants.

reveals that the lighter parts of the blot are the lungs and ribs while the dark line in the center is the spinal cord. An X-ray because the testee has seen X-rays in his doctor's office. The form-level is poor, therefore Fk—.)

Card VII: 1—a map of an island. I can see the mountains and the slope down toward the sea. Scored WS kF. (Islands are not particularly definite in form and therefore secondary to the description of the mountainous and sloping character of the island. This is a concept with two planes. The WS indicates that the whole blot is used primarily and S for the sea is an additional use of space in the total concept.)

Card III: 1—a very good X-ray of the chest area; the darker spots are lungs and these here are the ribs and bony structure around the lungs; this is the spinal cord back here. It's a front view. Scored: D Fk+.

Card IX: 1V—this is a map of some country showing the valleys and mountains. Scored: W CF, kF. (Inquiry reveals that it is a geography book colored map of some region unknown to testee. The two-planar impression of mountains and valleys is invoked by the variations in the shading of the colors. The latter adds kF to the determinant scoring.)

As with the other determinants, the form-level accuracy contributes the + or — to the Fk or kF unit.

The use of shading as depth is usually given in topographical concepts such as map and X-ray. Occasionally a two-planar response due to shading tones may be of a different nature:

Card IV: 1—a man in a fur coat sitting on a tree stump. Scored: W M+, Fc, Fk. (Inquiry reveals that the Fk determinant is appended additionally because the tree stump is seen in back of the man and the subject attributes this to the difference in shading of the blot-areas.)

Card I: 1D—this is the lower part of a girl's body, she is wearing a thin dress and you can see the shape of her body below the hips. Scored: D Fk+. (Ordinarily this would be considered a surface texture response of the transparency variety, but inquiry reveals that there is an element of distance between the skirt of the dress and the body within it, therefore an Fk is justified.)

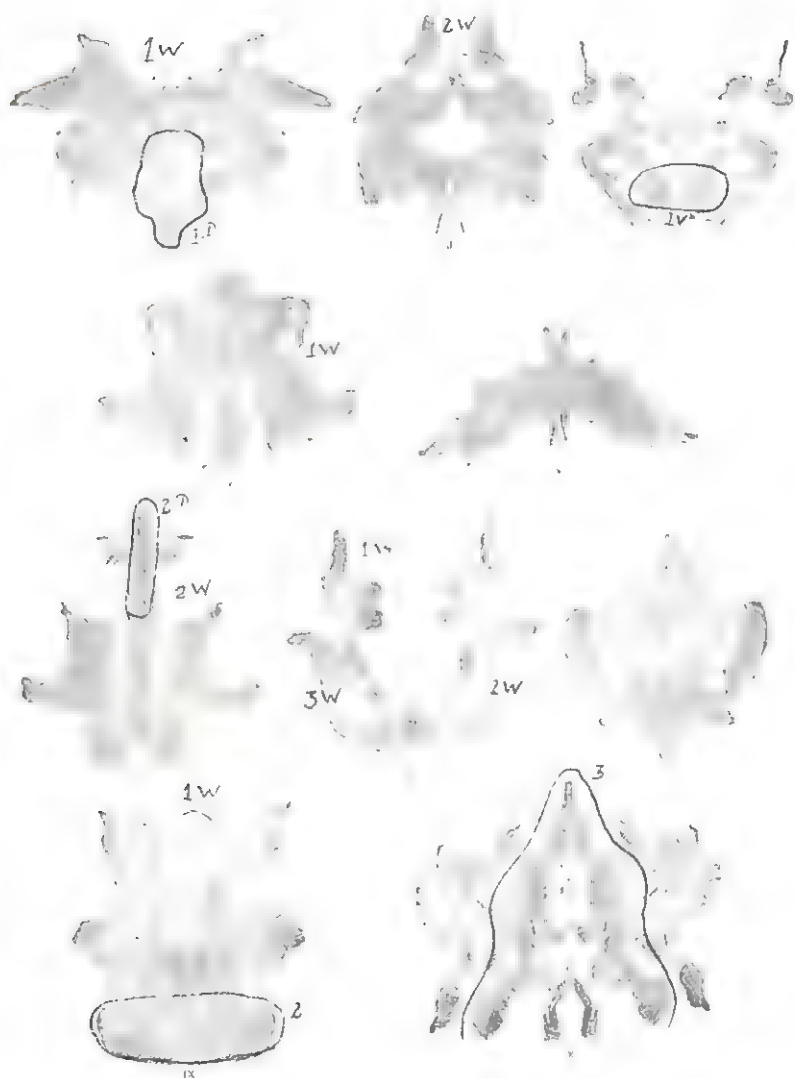


Figure 11

Shading Concepts of the K, K<sub>1</sub>, and FK Variety

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHOMANOSTICS

The numbers refer to the type of response indicated in the text

## SHADING AS DIFFUSION

When the shading is used to introduce the impression of diffusion or expansiveness into the concept the symbol is K or KF. The former symbolizes the absence of blot-contour in the percept while the latter utilizes the form of the blot with its concomitant level of accuracy. Essentially the K determinant is space occupying but in a nebulous intangible manner that reflects the rationale of the personality dynamics which imposes this quality on the blot-stimulus. The K determinant is usually applicable to cloud, smoke, fog, and light concepts such as those in Figure 11:

Card VII: 2—clouds, the whole fig 11. fleecy clouds. Scored: W K.  
2—these 11. cumulus clouds. Scored: W KF.

(Both shading and form used.)

Card II: 2—a forest fire with smoke choking out the flames. Scored: W C, K. (Smoke is scored as an additional determinant in this particular response, and requires K.)

Card IX: 2—11. the cotton candy you buy at the circus, you know, the pink kind. Scored: D CF, KF.

Card VI: 2—I see a lighthouse tower with the light on, these (upper wing detail) are the rays from the powerful lantern. Scored: W KF, F+.

2D—a newel post, it's so highly polished that there is a light reflection on it here. Scored: D K, F+.

The determinants discussed in this chapter show a shift in the direction of objectivity so far as the blot-stimulus is concerned. The scoring symbols suggested are based on those introduced by Klopfer (25, pp. 119-137). Beck covers these determinants under "The light determined response: FV and Y" (10, p. 126).<sup>3</sup>

## SHADING AS DISTANCE

There are occasions when the subject perceives something off in the distance. Not only is there expansiveness but it assumes a linear perspective such that the testee reports the impression of distance

<sup>3</sup>For the sake of completeness Beck, *op. cit.*, pp. 126-115, assigns V to our 1K and Y to our k and K concepts. This is placed here to emphasize to the beginner that the formal techniques of scoring may differ among Rorschach workers but the interpretations remain essentially the same.

between self and the percept on the plate. This phenomenon is scored FK. The classical example taken from Klopfer<sup>4</sup> is shown on plate X, Figure 11, 3D—this is the Champs Elysees and that (gray top detail) is the Eiffel Tower. Scored:<sup>2</sup> DS FC, FK. (In the Inquiry the subject avers that the pink details are the flowered borders of the roadway leading off into the distance to the Tower.) Airplane views also contain an element of distance that is scored FK—Card VII: 3W—this is an airplane view of an atoll in the Pacific. Scored: W FK. The prime requisite for FK, then, is the impression of distance and that the percept be far off, above, or below the perceiver.

A parting caution: The shading determinants are most controversial because the degree of subjective imposition possible ranges from impressions of distance, through expansiveness, to a single-plane surface-concept of complete objectivity. In view of this, the interpretative dynamics are subject to wide discussion and critical examination in Rorschach circles.

<sup>4</sup> In the past twelve years of testing with the Rorschach the author has received this response only once.

## Chapter 7

# DETERMINANTS—INHERENT 1

### INTRODUCTION

The elements in this and the following chapter differ from those previously discussed in that they are inherent in the physical make-up of the blot. The determinants revolve around the chromatic and achromatic characteristics of the designs.<sup>1</sup> The imposed determinants have a transcendent quality which is elicited subjectively and exists only in so far as the perceiver evokes them in forming a percept. This holds more for movement (M, FM, and m) than for shading (k, K, and FK). Any person can justifiably deny the presence of movement and two-planar concepts even under the extreme pressure of testing the limits.<sup>2</sup> The inherent determinants will be seen by a subject even if they are not used in the course of the Main Stage or Inquiry because they are objective qualities of the plates put there by the printer's ink and press.

### SURFACE TEXTURE<sup>3</sup>

The subject's use of the variations in shading as *lighter* and *darker* to form a concept is the basic guiding principle for the assignment of the texture determinant, c. This determinant admits

<sup>1</sup> This does not imply that the testee *must* use the black white or colored features of the designs in formulating a response. It should be kept clearly in mind that form alone may be the major determinant in some instances with a complete or partial absence of achromatic and/or chromatic factors.

<sup>2</sup> This is a postinquiry technique for applying psychological pressure to elicit further responsiveness to the plates. See Hunt, M. L. and Shot, J. Rationale for routine Rorschach "Testing the Limits," *Rorsch. Res. Exch.* 1946, 10, 70-76. See also Chap. 11, this Manual.

<sup>3</sup> Beck (10, p. 128) has admitted this determinant to his family of Rorschach factors: "... I am adding a new scoring category, T, for texture."



only of single-plane or surface percepts. It is found most frequently in card VI followed by plate IV. The use of this determinant in other cards is less facile so that the interpretive value of a *c* response in the latter cards is significant.<sup>4</sup> Generally, the type of concepts that include *c* as either the main or additional determinant are: rocks or rocky surfaces, fur, dirty mess, eyes, and "tangible" feeling of tactile impression, e.g., smooth, rough, velvety. Examples of these are presented in Figure 12:

Card II: 1—this is a cave, here is the entrance and around the opening is the rocky cliffside. Scored: DS Fc.

Card IX: 1—four boulders, large, round rocks, sort of worn away in some spots. Scored: D cF. (In both of these percepts inquiry discloses the surface quality as due to the difference in shading of the colored and noncolored portions of the blots.)

Card VI: 1—a fur rug spread out in front of the hearth. Scored: W Fc+. (Inquiry reveals texture or feel of fur as due to light and dark differences in the blot.)

1W—a dirty mess, i.e. vomit. Scored: W c.

Card IV: 1—the head of a bull with prominent eyes here. Scored: D F+, Fc. (The eyes are an additional percept to the total bull's head. In the Inquiry the testee states that the darker shading gives the impression of prominent eyes as standing out from the lighter surrounding gray area.)<sup>5</sup>

As with some of the other determinants already treated, form may or may not play a role. If form is present in the percept the *F* symbol is placed in front of, or after, the *c* in keeping with the primacy of the shape in the organization of the total concept. In addition, + or - is always in terms of the accuracy of the blot-area for the concept.

### BLACK, GRAY, AND WHITE

This is the last of the still controversial determinants—*C'*. A concept which is described somewhere along the black-gray-white continuum is scored thusly; in a manner of speaking *C'* is a color

<sup>4</sup> See note 2, p. 11, this *MANUAL*.

<sup>5</sup> Eyes can easily be seen in any of the darker spots in the plates. The testee must be certain that the subject is making use of the differences in shading and not just form alone to score *c*.

determinant, i.e., an achromatic color determinant.<sup>6</sup> Employing the delicate variations of the shading as black or gray or white is a response to the objective stimulus-character inherent in the blot. This type of response does not usually appear in cards VIII and IX. Occasionally it is seen in X. The remaining plates readily lend themselves to the use of C', especially IV, V, and VII. Plates II and III may elicit achromatic responses particularly when the popular "men" are seen in card III: (Figure 12) 2—live waiters wearing black tuxedos. Scored: D M+, FC'+.

White as a determinant usually refers to the space-area of the plates. The principle in differentiating between S and C' is this: if the subject actually uses the color white to describe the property of a percept, score C'; if white locates the concept on the blot-area, score S. For example, Figure 12:

Card II: 2—this white is a spinning top V. Scored: S Fm+. (Inquiry elicits the impression of a top that is spinning and is evoked by the spatial portion of the blot-area; the term "white" delineates the area, it is not a white top.)

2—a ballet dancer in a white costume. Scored: S M-, FC'-.  
(The Inquiry for this response discloses a concept built around the human figure—a ballerina holding one of the ballet positions. Further, she is wearing the costume of the ballet, a white short-skirted dress. In this response white describes rather than locates. The human figure is poor form-level, hence M-; the costume concept does not fit the blot-area either, giving FC'-.)

It is absolutely necessary that the subject identify the concept as employing achromatic value (black-gray-white) in order to score C'. Whether responses such as "lighter," "darker" contain C' is contingent upon the subject's definition of these terms in the Inquiry. Since this determinant carries some wholesome as well as negative personality attributes the presence or absence of achromatic usage must be reasonably well established when it appears in a concept. Figure 12 offers some instances of C' responses.

Card I. 2W—this is a black bat, flying. Scored: W FM+, FC'.

Card IV: 2W—this reminds me of a gloomy scene, it's dark.

<sup>6</sup>Protrowski considers C' "The C' category contains all interpretations of the very dark nuances of the inkblots . . ." (42, p. 15).

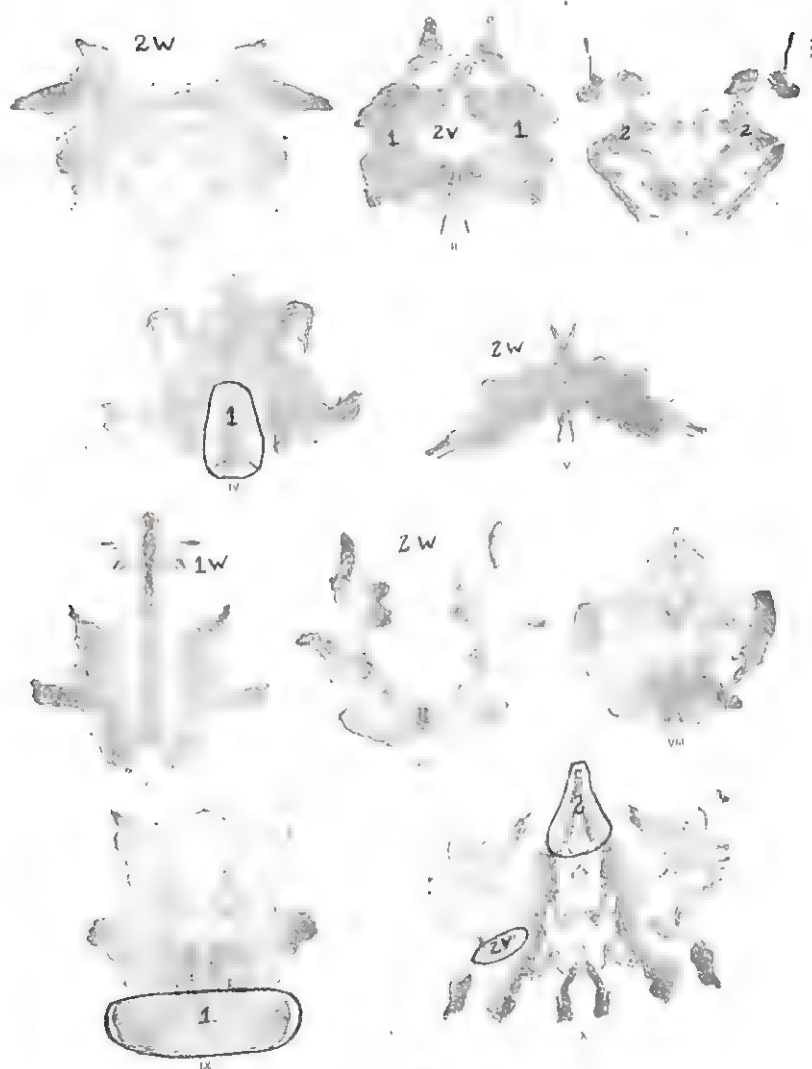


Figure 12  
Responses Using  $\epsilon$  and  $C'$

By courtesy of Hans Huber, Publishers, Berne from Rorschach  
PSYCHODIAGNOSTICS.

The numbers refer to the various responses indicated in the text.

Scored: W C'. (Inquiry draws out the impression of blackness related to a morbid feeling.)

Card V: 2W another black bat, it's clearer than the first one. Scored: W FC'+. (Inquiry reveals no movement, a museum exhibit.)

Card VII: 2W—these are gray clouds. Scored: W K, C'.

Card X: 2—two gray field mice gnawing at a cornstalk. Scored: D FM+, FC'+.

2—this I.I. a grayish beetle. Scored: D FC'.

The chief difficulty a beginner may encounter with the shading and achromatic elements of a concept is to have the testee account for such terms as "lights and shadows," "lighter and darker," "black," and "gray."

## Chapter 8

# DETERMINANTS—INHERENT 2

### INTRODUCTION

The final determinant is the use of color in the concept. While there may be some questions regarding the movement and shading factors, color is not prone to such doubting. The different hues are objective and recognizable in all cultures where there are names for them.<sup>1</sup> Kouwer (28) discusses the background of color in different societies, cultures, and in psychological testing. An understanding of the dynamics of color plays an intrinsic role in color interpretation.<sup>2</sup> These introductory remarks with emphasis on the physical and physiological objectivity of the color experience should not becloud the issue with reference to the psychological aspects of color in the responses.<sup>3</sup> However, the task of this MANUAL is to instruct in test administration skills, leaving interpretation for a later consideration.

<sup>1</sup> A lack of color responses does not controvert this point. Color-determined concepts may not be given by subjects who respond quite readily to color naming in a non-Rorschach situation. This brings up the possibility of color blindness. It is wise for the tester to ascertain whether or not the testee has normal color vision. One clue would be the absence or distortion of color-determined concepts. It is suggested that a color blindness test be administered after the Rorschach has been completed and not before it. There is the possibility of influencing the testee with regard to color in the responses.

<sup>2</sup> Some of the affects of color phenomena are at present under investigation. The matter of color shock and form-level accuracy, consistency of responses, and other issues have been reported by Allen (1, 2, 3, 4, 5, 6), Allen, Manne, and Stiff (7, 8), Allen, Stiff, and Rosenzweig (9), Lazarus (29), Loosli-Usteri (33), Schachtel (19), and Wallen (32). These should be read.

<sup>3</sup> Would it be mere rhetoric or idle speculation to indicate that this holds true for the c and C' determinants as well?

## COLOR

The use of a bright hue in describing a percept introduces the color symbol C into the scoring scheme of the particular response. The many color-score combinations are illustrated in Figure 13. Each will be presented separately.

1. *Form-color (FC)*: when form and color are blended into one concept with form the primary element of the percept—

Card II: 1—this is a red butterfly. Scored: D FC+.

Card III: 1—a red bowtie. Scored: D FC+.

Card VIII: 1W—this is the coat of arms of a royal family, the coloring is exactly as I expect it to be. Scored: W FC+.

Card IX: 1—this reminds me of the cherry trees in Washington V. Scored: D FC+.

Card X: 1—a collie dog lying down and resting. Scored: D FC+, FM+.

In all of these examples Inquiry elicits the definite form and color aspects of the responses. The form-level accuracy gives the + to the FC unit. An example of FC— is:

Card X: 1—a gold fish. Scored: D FC—.

2. *Color-form (CF)*: in this the color is primary in forming the concept while form is a secondary factor.<sup>1</sup> The decision as to which is primary, F or C, is easily made in some concepts and more difficult to determine in others. Basically the testee must account for the percept and so give sufficient ground for a proper differentiation. If, however, the percept is one that is generally accepted as having a blend of form and color, then FC is most usual, viz., a flower may be CF but a Rose or Violet is FC.

Klopfert introduced a more refined scoring technique to supplement these form-color (and color-form) symbols in Klopfert and Kelley, *The Roschach Technique*. New York: World Book Co., 1912. These are known as F slash C (F/C) and C slash F (C/F). A beginner would most likely encounter difficulty in deciding between CF and C/F determined responses. The same is true for FC and F/C. The guiding principle is included in this excerpt from Klopfert and Kelley (p. 116): "There is one further combination of form and color, scored F/C, in which the color, while used, is actually used in a colorless sense, in that it merely marks off or designates certain areas but has no color value. Such a 'colorless' use of color would be found in those map responses in which color is used to mark off certain areas or sections, but where the choice of a particular color has absolutely no significance.

"What has been said about F/C applies equally to C/F."



Figure 13

Color Concepts

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS.

The numbers refer to the different responses indicated in the text.

Card IX: 2W—a map in a geography book. Scored: W CF—. <sup>5</sup>

Card X: 2W—a micro slide in technicolor like you see at a science show. Scored: W CF.

2—this blue part is a spider. Scored: D F+. (Inquiry reveals that blue is used to locate the percept on the card. The testee denies "blue crabs.")<sup>6</sup>

3. *Pure color (C)*: the contour of the blot-area has no part in the organization of the concept. Pure color may be used in a variety of ways—

a. C—color alone determines the quality of the concept. See Figure 13:

Card II: 3—blood. Scored: D C.

3—dried blood. Scored: D C<sub>c</sub>.

1—an explosion, fire and flames. Scored: D C<sub>m</sub>.

Card VIII: 3—this reminds me of the ocean off Miami, it's so blue. Scored: D C.

b. C<sub>n</sub>—this refers to color naming. The testee uses the color but not in an assimilated manner, i.e., the subject is not integrating the color of the blot-area in an organized manner.

Card IX: 4—this is red, green, and orange. Scored: W C<sub>n</sub>.

c. C<sub>des</sub>—color description, a response in which the subject describes the colored component of the percept.

Card X: 5—this l.l. a washed-out blue like you see in a water color painting. Scored: D C<sub>des</sub>.

d. C<sub>sym</sub>—in color symbolism the testee makes an "abstract" use of color. The subject ascribes to color a quality that is symbolic of an event, object, or idea.

Card X: 6W—this is a picture of Spring and Gaiety. Scored: W C<sub>sym</sub>.

<sup>5</sup> Students of the Klopfer method would score this C/F.

<sup>6</sup> This example is cited to emphasize an important point, one that weighs heavily in the interpretive aspect of the Rorschach. The tester must determine the presence or absence of color in the response *as the testee perceives it*. This particular response might possibly be scored under the Klopfer system as: D F C. At first this may seem quibbling over trifles. But it is not. F/C responses are totaled in the FC column and contribute to the M:Sum C ratio, one of the more important computations used for protocol interpretation. The author suggests the score, D F+, and in the qualitative notes due consideration be given to the subject's awareness of, and responsiveness to, color (indirect as it may be).



e. Color denial—is symbolized by  $\overline{C}$ ,  $\overline{CF}$ , or  $\overline{FC}$  and is revealed by the testee's reference to color but his inability to assimilate it into a percept.

Card III: (the whole plate)—there are two men doing a vaudeville act, but I don't know what these red spots could be. Scored: W M+,  $\overline{CF}$ .

This scoring category was suggested by Piotrowski (42, p. 68) and minimizes the possibility that the Rorschach interpreter will overlook the significance of this type of response in his evaluation of the protocol.

Color-determined responses are obtained most often in cards VIII, IX, and X. Plates II and III contribute to color conceptualization but less frequently. The importance of color is aptly expressed by Kouwer (28): "The significance of these chromatic colors is assumed to be particularly in the emotional sphere; interpretations based on the chromatic color rather than shape of the blots supposedly indicate a strong emotional component in the character of the subject" (p. 141). It is essential, then, that the use of color and the primacy of color or form be established during the Inquiry. There is an occasional projection of color into one of the achromatic cards. This is regarded as a serious sign and should not be overlooked by the disbelieving beginner.

## Chapter 9

### DETERMINANTS—ADDENDA

#### MULTIPLE FACTORS

The list of determinants is complete, yet the story of scoring is not. The translation of a simple response into symbols will give little difficulty:

Card I: this is a bat. Scored: W F+.

this is a flying bat. Scored: W FM+.

this is a black bat. Scored: W FC'+.

But: "this is a flying black bat" introduces a scoring problem in that more than one factor enters into the determinant column. This response is scored (after Inquiry): W FM+, FC'+. Note that the elements in the determinant segment of the score are in a sequence. Bühler, et al. (13) give the following order of precedence of determinants: "Scores are listed as main and additional in order of appearance, with the exception of certain signs which have preference over others, e.g., M scores precede all other signs, bright color scores (not C') rank second, FM third, Fc scores fourth. The other signs follow without discrimination. This rule corresponds to Klopfer's present technique" (p. 64). The order of preference when more than one determinant appears in a response is: M, C, FM, Fc. The remaining, m, k, K, C' are scored as they appear in the response without discrimination, i. e., the temporal sequence in which the testee gives these determinants.<sup>1</sup> Additional examples of the scoring preference scheme are:

<sup>1</sup> A crude analogy with color may help clarify the thinking in this. The M, C, FM, and Fc determinants may be considered as equivalent to the primary facts where the m, k, K, and C' determinants are the derivatives of the primary determinants much like orange is a derivative (mixture) of red and yellow. The derivatives are special uses of the primary qualities.

Card III: this I.I. two black-suited waiters wearing aprons and doing an Alphonse and Gaston act. Scored: DS M+, Fc, FC'.

Card II: this reminds me of two flashily dressed clowns playing a game. The costumes are black with darker and lighter stripes. Scored: W M+, FC, cF.

here I see smoke and flame, like a terrific explosion. Scored: W C, K, m.

The beginner is urged to score all scorable components of the subject's concepts. The additional determinants may have a cumulative effect in the interpretive process.<sup>2</sup>

### SCORING PROBLEMS

At times a subject will give responses which do not lend themselves to scoring because they are either unintelligible or unscorable. The former type of response offers little to the tester except an effort may be made to have the subject repeat the response during the Main Stage or develop some meaning in the Inquiry. It is more difficult to deal with the second type of response. When a subject exclaims, "What gorgeous colors!" to card VIII, is this a color description concept or is it merely an aside or remark? The tester is faced with the necessity of determining whether or not this verbalization has behind it the dynamics and portent that is usually associated with color-determined responses. In short, when is a verbalization a response or remark? The answer lies with the testee. If the statement proves to have substance to it the response is scored, e.g., should a subject verbalize: "What gorgeous colors!", the tester would ask, during the Inquiry, what the testee meant by that statement. If the subject shrugs it off with, "Oh, there's nothing in particular in the card that made me say that. I was just struck by the variety of coloring," it may be considered a remark and assigned a color denial additional (C). If, on the other hand, the subject replies, "These colors are beautiful and so well balanced," the

<sup>2</sup> Some Rorschach interpreters give additional quantitative credit, such as one-half point, in computing the totals of the various factors in location, determinants, and contents. Whether or not formal recognition is given to additional determinants in terms of partial credits, all Rorschachers agree that the secondary factors must be taken into final account in the qualitative handling of the protocol data.

## THE SCORING SYMBOLS

response should be scored: W C<sub>des</sub>. Another technique is available to the tester if the subject should give more than one such borderline response. If it can be established definitely that the subject meant a response instead of a remark in one instance then the tester may go back to the doubtful response and ask the testee the portent of the doubtful response and compare it with the established color response.

Other scoring problems include elaborations which raise the question of whether or not to score. In the following sequence of responses this problem would arise:

- Card III: 1)  $\wedge$  these I.I. two actors bowing after having completed their act. Scored: D M+.
- 2)  $>$  I.I. a red rooster. Scored D FC+.
- 3)  $\wedge$  these are white collars that the actors are wearing. (This last response is not scored separately since it is an obvious elaboration of the first concept in the plate. But it is not overlooked, it adds the C' (white collar) determinant to the total scoring of the first response which is now scored: D M+, FC'.)

Two responses to the same blot-area are considered as two separate concepts unless the subject denies the first and replaces it with the second:

- Card I: 1)  $\wedge$  this I.I. a bully. Scored: W F+.
- 2)  $\wedge$  also reminds me of a bat. Scored: W F+.

In this illustration the same blot-area evokes two engrams, both scorable and acceptable as responses. In the following sequence the second response replaces the first:<sup>3</sup>

- Card I: 1) this middle part reminds me of a woman; no, it's not a woman . . . it's a . . . a bug with six legs, black and ugly. Scored: D FC'+. [(D F+) for the denied response of woman].<sup>4</sup>

When two identical concepts are given for the same blot-area but with the card held in different positions they are considered as two separate scorable responses:

<sup>3</sup> Some testers follow the practice of scoring denied or rejected responses additionally, using their own judgment for scoring location, determinants and content.

<sup>4</sup> The author suggests that all additional responses be enclosed in parentheses for easy identification

Card V: 1)  $\wedge$  this l.l. a bat. Scored: W F+.

2)  $\vee$  this also l.l. a bat this way. Scored: W F+.

In the course of testing the beginner will meet with many complex scoring problems. The best method for addressing these problems is to analyze the salient points in the location, determinant(s), and content. When in doubt it is more desirable to overscore than to underscore.

## Chapter 10

# CONTENT—WHAT

### INTRODUCTION

The contents of the response refers to what the testee has finally achieved as a result of organizing the "where" and "how" aspects of the percept. The value of content for qualitative interpretation has become prominent with the better understanding of behavior dynamics and their verbal expression.<sup>1</sup>

Elizur (15), Lindner (32), and Lubar (34) discuss this from the point of view of the neurotic and the character disordered (psychopath).

### CATEGORIES

There may be as many content categories as there are terms used by subjects. However, these are the commonly used classifications:

#### *Human*

H—entire human figure such as man, woman, female, clown. This category of response is elicited most frequently in cards III and VII, and least often in V, VI, and VIII. This in turn affects the M factor.<sup>2</sup>

<sup>1</sup>The author's experience has led to the conclusion that content analysis within the framework of sequence analysis (analyzing the responses as they occur temporally) gives material aid in teasing out the thought content of the subject. Skillful content and sequential analysis (36) will elicit sufficient information regarding the thought processes of the testee to warrant the extra time and effort required.

<sup>2</sup>This is cited to indicate the interrelationship that exists between the various factors of the Rorschach Test. See Hertzman, M. and Pearce, Jane. The personal meaning of the human figure in the Rorschach. *Psychiatry*, 1917, 10, 113-122.

(H)—derivatives and derogations of the human figure including witch, monster, statue, cartoon, caricature, Disneyesque animal with human attributes (Mickey Mouse).

Hd—human detail, i.e., surface parts of the human body such as hand, head, nose, foot, fingers, hair. Parts of the body below the skin are scored as anatomical content.

Hdx—oligophrenic human detail, refers to human details given to blot-areas where the whole human figure is usually seen, e.g., in Card III a "human leg" response is scored Hdx because the usual human concept in the side of the plate is the entire human figure—man or waiter, etc. This does not apply to the top-third detail of Card VII in which the subject reports the "head of a woman." This is scored Hd.

Sex—a special class of human responses are sexual in nature. These are phallus, penis, breasts, vagina, genital organ(s), coitus, and other responses of a similar portent.

### *Animal*

A—the entire animal figure such as dog, cat, chimpanzee, otter, insect, bug, butterfly. An inspection of the very first protocols the beginner administrators will disclose the popularity of A responses in cards I, II, V, VIII, and X.<sup>3</sup>

(A)—derivatives of the animal figure such as a Disney (nonhuman) caricature (Pluto the Pup, Tom and Jerry), cartoon, statue, mythological animals (gryphon, unicorn).

Ad—animal detail that is readily seen on the surface of the animal—paws, nose, head, body.

Adx—oligophrenic detail referring to parts where the whole animal is usually seen, e.g., card II, center bottom: the testee reports, "the bleeding paws of a bear," yet does not perceive the rest of the blot as the entire bear, scored Adx.

AObj—this special class is reserved for such concepts as fur rug, fur coat, animal hide or skin, hearthrug, and others of a similar nature. These are found chiefly in cards IV and VI.

<sup>3</sup> Since A concepts are quite easy to organize in all of the blots up to 50 per cent A responses in a protocol is considered to be within normal limits.

*Others*

**Anatomy—At**—any concept of a body part underneath the skin such as chest, lungs, pelvis, insides of a body, anatomical chart, skeleton, ribs, and the like are scored here.

**X-ray**—because of the interpretive contribution of this response it is accorded a symbol of its own, X-ray.

**Blood—Bl**—this is another special category for a highly topical concept. All percepts with blood are scored Bl: dried blood, menstruation, bleeding, and just plain blood.

**Object—Obj**—is applied to man-made objects such as lamp, bedpost, bell, bullet, pillow, mask, totem pole.

**Architecture—Arch**—man-made buildings, castle, bridge.

**Design—Des**—this class of contents includes drawings, u-shape, numbers and letters, coat of arms<sup>4</sup> and symmetry.

**Nature—N**—natural phenomena, events, and parts of nature belong here: rain, grass, underwater scene, meadow, sky, cave.

**Plant—Pl**—botanical responses, viz., flower, tree, leaf.

**Geography—Geo**—some concept-contents such as map, island, airplane view, and geographical chart belong here. Others may be classified Geo or N according to the testee's usage: "a mountain" is N, "the Rocky Mountains" is Geo. North America, or any continent or country is Geo. The guiding principle is: if the response describes terrain or natural phenomena it is N, if it refers to a named area or portion of the world it is Geo.

**Clouds—Cl**—this is another unique category in which the particular interpretive significance of the content justifies the assignment of a special symbol. All Cloud responses are scored Cl.

Other contents may be classified under:

Food—Fd

Clothing—Clo

Scenes—Scen

Vista—Vist

Fire—Fire

Symbolism—Sym

Artistic—Art

and any other category the tester finds convenient for his use.

<sup>4</sup> This concept is sometimes found under a special class, Emblem—Embl—along with officer's cap insignia, badge, flag.



## POPULAR RESPONSES

Some responses have a fourth symbol in the scoring scheme. Concepts which have an unusually high frequency of occurrence are called popular or P responses. Because frequency and good form-level accuracy are the criteria for these percepts, the list is bound to change with the accumulation of protocols. Beck (10, pp. 196-199), Klopfer (25, pp. 179-181), and Hertz (18) differ in their lists of popular responses. There are many concepts common to different lists and some concepts which appear in only particular lists as populars. Experience has led to the acceptance of the following as popular responses, Figure 14:

- Card I: W—as bat, butterfly, moth, batman.  
C—(Beck's D4)—center detail as human figure, usually female.
- Card II: W—as two humans, usually clowns or female figures.  
S+S—entire black portion of the design as two dogs or two bears up to the shoulders or entire animals.  
D3—as butterfly.
- Card III: S+S—both side black details seen as two humans.  
D3—center red as bowtie or ribbon bow.
- Card IV: W—as an animal skin, bear skin, hearthrug.  
D6—lower side detail(s) seen as boot(s) or shoe(s).
- Card V: W—as bat, moth, or butterfly  $\wedge$  V.  
D1—as human or animal leg(s).
- Card VI: W or D1—perceived as an animal skin, hide, animal rug, or hearthrug.
- Card VII: W, or D1, or D2—seen as humans, usually girls or women.
- Card VIII: D1—side detail as four-legged animal.  
D3—with or without space, seen as ribs or rib case of a body.  
D4—top gray detail seen as a tree or bush.
- Card IX: D4—lower side pink detail described as a man's head, usually that of Mark Twain, sometimes Santa Claus.
- Card X: D1—side blue detail seen as a crab, octopus, spider.  
D5—center bottom light gray as a rabbit's head.

## THE SCORING SYMBOLS

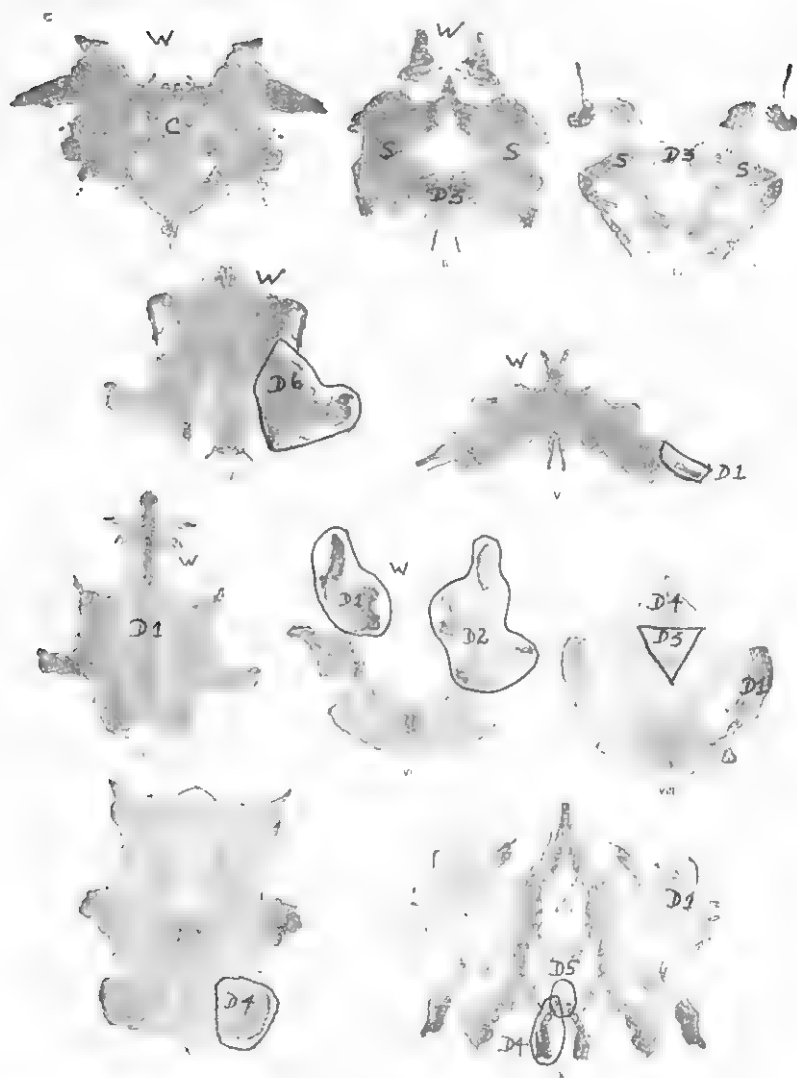


Figure 11

Location of Popular Responses

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS

The letters and numbers, D1, D3, etc., refer to Beck's numbering system. See text for details. (Beck, S. J. *Rorschach's Test I. Basic Processes*. New York: Grune and Stratton 1950. 2nd edition revised, pp. 30-35.)

D4—center bottom green detail as caterpillar, worm, or snake.

The basis for popular frequency is the appearance of the concept in one out of every five records. Those appearing less frequently, but not rarely, are known as usual details and are not assigned any particular symbol.

### ORIGINAL RESPONSE

Concept-contents which appear once in approximately one hundred records are called original, O, responses. Hertz(18) indicates original responses in her frequency tables. Basically, however, it remains for the beginner to accumulate a minimum of one hundred protocols before having an appreciation of the meaning of an O response. The O should be followed by a + or - in accordance with the form-level accuracy of the blot and the percept. Some of the fantastic productions of the psychotic and the inadequate perceptions of the deficient person are O-.

n

c

*Part III*

THE INQUIRY INTO RORSCHACH CONCEPTS



## Chapter 11

### WHERE?

#### INTRODUCTION

The freedom of the Main Stage in which spontaneous association is encouraged does not appear in this phase of the test. The subject is called upon to account for his percepts so that they may be scored according to the symbols elaborated in Part II. The tester must be tactful and nonleading in eliciting the requisite information from the subject.

Complete Inquiry requires skill. Only guiding cautions can be given, testing experience will build up the store of positive techniques for adequate Inquiry. It is essential that the Inquiry be complete for *all* responses even those that may be obvious to the experienced tester. The temptation to pass over commonly produced and popular responses without Inquiry may lead to a serious error in scoring and interpretation in addition to poor testing habits. If too many responses are taken for granted it may become of question of who the tester is testing—the subject or himself. The seriousness of overlooking a full Inquiry is evident in ascertaining the determinants of the percepts. It is simple logic—errors in scoring or omissions in the Inquiry lead to errors in interpretation. It is much too easy to assume scoring factors for the subject. The beginner should develop the habit of Inquiry into *all* responses, bar none.

It is helpful to write all of the Inquiry data with red pencil or some other colored medium to differentiate this data from the pen or pencil recording in the Main Stage. During the Inquiry the testee must work from the plates and not from the black and white reproductions that are part of some record forms, if one of these is being used. The only exceptions are the occasions when the subject is requested by the examiner to encircle on the reproduction the

exact blot-area used in a given concept. The questioning should direct the tester into three areas: Where? How? and What? The first of these desiderata is the topic of this chapter.

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### WHERE IS IT?

This query may be introduced by, *You did very well on the first part. Now we will consider each response separately. I'll read what you said for each card and I'd like you to show me where you see each concept and what gave you that impression.*<sup>1</sup> An inspection discloses that some of the plates are more easily organized into wholes and details than others. The Rorschacher is obliged to ascertain exactly the areas of the card that include the entire response. This may be accomplished in three steps depending on the testee's descriptive clarity. The subject may be queried as follows:

1. *In this card you said: this reminds me of a bat. Could you please show me exactly where on this card you saw the bat?* An adequate delineation of the blot-area for the response would be one in which the subject states, "The whole card" (if that is the location for the impression of bat). Some subjects go on to say, "The whole card, here are the wings, and this is the body," at the same time pointing to the essential features of the percept. This is not the usual response, however. Or the subject may not verbalize at all but show the tester the complete blot-area. If the testee is vague and does not delineate the blot-area for the response with any degree of exactitude then the examiner should proceed to step two.

<sup>1</sup> Some Rorschach workers return the cards individually to the testee and ask for recall of the responses given in the Main Stage. In this method the variable of recall becomes involved and the Rorschach is not intended as a test of immediate or delayed memory.

Other Rorschachers make Inquiry immediately after each plate has been completed. The disadvantage inherent in this technique is that detailed questioning may unduly influence the free association to the subsequent cards. The rejoinder that the early Inquiry in the standard method will most certainly influence the subject's explanatory data in the later Inquiry only begs the question. In the standard method the free associations are exactly that—free from the suggestions that a sensitive subject may pick up from the tester's questioning. There can be little doubt of the effect of early Inquiry upon later explanation, but there is no way of accurately gauging the practice effect of suggestibility. But the tester knows that the Main Stage data in the standard method is as free from contamination as possible.



2. Please encircle with this the exact area that you are including in your concept of a bat. (Give the testee a small pointer or a pencil making certain that the subject does not use the lead end as it will mark up the plate and destroy its further usefulness.) The examiner should follow the subject's encircling movement carefully and then reproduce it on the small design on the record form. The subject should be asked to observe the tester's encircling of the blot-area to make certain that there is no error.

3. Sometimes the second step fails to elicit the exact area covered by the response. The examiner may then say, *Look at the plate; now, with this pencil (a red pencil) and on this copy of the blot draw exactly around the parts of the design that reminded you of the bat.*

The progression from step 1 to step 3 indicates the degree of psychological pressure required to obtain a full accounting of the given concept. Note those responses and areas wherein this difficulty appears, especially if the testee can account more easily for other responses. If the subject has denied or rejected a response during the Main Stage the tester should go back to this in an effort to obtain scorable elements: *You saw a woman in this card, can you see it now?* The elements, if found, should be scored as additional factors and placed in parentheses in the scoring column. Each response should be read to the subject and its location (as well as determinants and content) pursued. At no time should the examiner use leading questions or phrases. Ask the testee, "Where?", and not, "Did you use the whole card or part of it?", "Is it here?", "Is this the area you used?" Steps 2 and 3 preclude leading questions. After the subject has accounted for all of the responses recorded for a particular plate the examiner then states: *Is there anything else you see now which you did not see before?* If the subject gives more concepts they are to be written in the Inquiry portion of the record sheet, in red pencil or any writing medium different from the Main Stage recording, and in parentheses. They are to be scored in the same way as other responses but placed in parentheses in the Scoring column and considered as additional factors.

Figure 15 shows the Main Stage (free association) and Inquiry completed for cards I and II. The reader is to regard all entries in the Inquiry and Scoring columns as if recorded in red ink. In the

## THE INQUIRY

Name: J. Smith		Date: 8 15 52		Ex. by: R. M. Allen	
Card & R. No.	Pos'n & Time	MAIN STAGE	INQUIRY	SCORING	
I	1 10" ^ V ^	this is a bat, flying	1. W blot (? parts) wings, body, black (? flying) up in air	W FM+, FC? A P	
	2 V 73"	1. officer's cap insignia	2. W blot, eagle, wings  (1a. now I see a woman's figure, holding up hands, body, hands over her head)	W I+ Emb  (D M+ H P)	
II	1 3" ^ V ^	a bfly here	1. it's shaped l. one, wings, and feelers	D F+ A P	
	2 < ^ 38"	two clowns play'g pat-a-cake	2. W blot, colored costumes	W M+, FC H P	

Figure 15

Main Stage and Inquiry Recorded for Plates I and II

first response the subject indicated, "the whole blot," in reply to the usual location question. The tester requested the testee to name the parts of the bat, an acceptable procedure in order to check on the form-level accuracy. The examiner's questions are enclosed in parentheses preceded by a question mark—(?parts)—while the testee's answers are recorded after the queries. After each response-Inquiry has been completed a line is drawn underneath the entry to separate it from the Inquiry-data for the next response in the card. The writing in parentheses in Figure 15 illustrates the recording of an additional response given during this phase. Note that it has been scored in the Scoring column in parentheses. When the subject is through with a card a line is drawn completely across the recording sheet beneath the last Inquiry and Main Stage data for that card.

In this way the tester will always be able to keep the responses, and the cards clearly separated. The recommended use of separators between responses and cards will help the beginner especially since it is difficult in the Main Stage to estimate proper space requirements between responses in the Main Stage and the amount of space that will be required for recording the Inquiry for each response. In addition, each Inquiry must be identified by the same number as the response in the Main Stage. *Scoring should not be done in the presence of the subject.* This should be accomplished at a later time<sup>6</sup> when the examiner can study the protocol and consult scoring lists and other references if necessary. It should be kept in mind that the Inquiry starts with the Location or Where. Once Location has been established for main and additional concepts, the tester proceeds to the second area—How?

<sup>6</sup> However, the scoring should be completed as early as possible following the test. In this way the behavior and answers will be fresh and more readily available for supplementing the written data. It does not look professional to score in the presence of the subject. Besides, the testee may become curious and even disturbed over the hieroglyphics in his record.

## Chapter 12

### HOW?

#### INTRODUCTION

Since the blots are splotches of ink, any meaning or organization ascribed to them must arise from two sources: the creative ability imposed by the subject and/or the objective stimuli inherent in the structure of the blot. The task of teasing out the basic determinants contributing to the unitary organization of the blot-area into a meaningful gestalt ranges between very simple and the extremely complex.<sup>1</sup> While the general purpose of the Inquiry is to demonstrate those factors which comprise the determinant portion of the scoring scheme, the search for each type of determinant—form, movement, shading usage, and color—and its components requires special interrogative techniques.

The general question asked first is, *What gave you the impression of a—?* Or, *What considerations entered into your calling this a—?* This is written in the Inquiry as (*?impression*). A simple answer, "It I.I. it," carries no hint of determinants involved. Press with, *Yes, but what in the blot gave you the impression of a—?* Or, *What do you mean it looks like it?* This will in most instances evoke a reply referring to shape, outline, or contour of the blot-area giving a basis for an F symbol. Once the subject has mentioned the shape or outline (or some synonym for it) the tester may pursue further if there is reason to believe that there is another component in the determinant. This may be accomplished by a question such as, *Is there anything else besides shape that gave you this impression?* recorded in Inquiry as (*?a'g else besides shape*). *Do not mention shape (or color, or any other determinant) until it has been*

<sup>1</sup>The author has rarely found a response that could not be scored for determinants.

given first by the testee. Nor should the tester state, "What else besides shape?" It is apparent that the formulation will influence the subject's answer. Suggestions or questions that might give the testee any idea of what the examiner is seeking introduces an unmeasurable variable.

Responses determined by form alone are relatively simple to establish. Occasionally a testee will produce a response in the Main Stage and elaborate on it in the Inquiry. It is difficult for the tester to cull out what has been added during the Inquiry alone and what was present directly and inferred in the original response. Therefore the entire response has to be scored, elaborations and all.<sup>2</sup> If the form-level accuracy is in doubt the tester should resort to the technique of requiring the subject to point out the parts of the concept, e.g., to the side detail of card I the subject gives: "This is a donkey." In the Inquiry the testee indicates that the shape of the blot-area gave that impression. The examiner may then ask of the subject, *Show me the parts of the donkey*, or, *Where is the head and the rest of the animal?* If the subject has organized a  $\pi$  concept he will have little or no difficulty specifying the parts. In this connection it is suggested that the tester ask general questions first, e.g., *Show me the parts of the donkey*, before going on to specific queries like, *Where is the head of the donkey?* In this way the testee will be able to anticipate the nature of the information desired by the examiner.

### MOVEMENT

A response containing a verb which terminates in "ing" is not automatically a movement percept. In card III: a man wearing a tuxedo, is not scored M since no tension or kinesthetic impression is involved in the concept of "wearing." Humans seen as talking may or may not involve M. It depends on the sharpness of the impression of muscular tension or kinesthesia involved in the talking figure. Cards III and VII are usually most productive of human movement responses, while plates V and VIII evoke animal movement most easily. Despite the popularity of these movement concepts the In-

<sup>2</sup>For what it may be worth, the tester may ask the subject whether or not the Inquiry elaborations were present when the percept was first given in the Main Stage.

quiry must establish beyond a reasonable doubt the presence or absence of M or FM. Not infrequently the subject may give what appears to be a pure form or form plus some other nonmovement description of the percept and in the Inquiry the movement may be added. Unless the subject admits that this movement was not present in the original percept the M, FM, or m must be scored in its proper order of preference. If the movement is the product of only the Inquiry then M, FM, or m should be scored additionally despite the aforementioned<sup>3</sup> order of preference of determinants. At best this matter of additional determinant-scoring for elements given only in the Inquiry is difficult to handle adequately. Suggestions for movement queries are given below:

Card I: this is a fly'g bat.

Inquiry: (?impression) the shape, (?fly'g bat) the wings are spread out,<sup>4</sup> (?wings spread out), it's gliding in the air. Scored: W FM+ A P. If the last response is not forthcoming the examiner should follow with (?a'g else besides shape, fly'g bat). If this is unsuccessful add, (?bat on exhibit in museum). The affirmative answer precludes movement, but a negative reply does *not* establish movement. As a last resort to ferret out FM the tester may ask (?alive or dead). If "alive" then pursue with a query as to the reason for being alive. After each question beyond the original (?impression) or (?) the tester must interpose the same query in order to take advantage of the additional information.

The same process is required to establish the human movement. For example, Card II: this is two men lift'g s'g. Inquiry: (?)<sup>5</sup> here are the two men (S encircles both side details with finger)<sup>6</sup> bending

<sup>3</sup> See page 68, this *MANUAL*.

<sup>4</sup> "Wings spread out" is not a *a priori* evidence of action.

<sup>5</sup> During the course of recording the Inquiry it is not essential that the questions put to the subject be reported verbatim. A first (?) usually indicates "What gave you the impression of a . . . ?" Only those questions beyond the usual one for establishing the presence or absence of an uncertain determinant component are recorded. When this occurs it is suggested that these queries be put down in some shorthand system, e.g., "and what gave you the impression of lifting" could be (-lift'g), and so on.

<sup>6</sup> Behavioral and observational notes should also be placed in parentheses in the Inquiry column to differentiate them from the testee's responses. If these notes become prolific the tester should use a separate piece of paper for this purpose.

over these pots, (?bending) well, they look alive. Scored: D, M+  
H P.

The "minor" movement responses also run the gamut of scoring expediency. Explosions, falling bodies or objects, and balancing rocks are readily established as m. Running water, a force that divides, or grinning faces may offer difficulty in scoring. The question (*?impression*) must be pursued carefully in order to justify the presence of m.

Card 1: this is a cat's face, it's grinning.

Inquiry: (?) whole t'g, eyes, ears, mouth, (?)grinning) the way the cheeks puff out and the mouth curves upward at the corners. Scored: WS Fm+ Ad.

this is a cat's face, grinning.

Inquiry: (?) whole t'g. eyes, ears, mouth, (?grinning) the shape of the mouth here, (a'g else besides shape) no. Scored: WS F+ Ad.

## SHADING

The effect of shading, alone or in combination with form, offers difficulty because of the several possible determinants—c, k, K, FK. A continuum may be set up with these determinants in order to facilitate the Inquiry and scoring problem: Use of shading as:

one plane \_\_\_\_\_ two planes \_\_\_\_\_ diffusion \_\_\_\_\_ expanse  
or \_\_\_\_\_ or \_\_\_\_\_ or \_\_\_\_\_ or  
surface \_\_\_\_\_ depth \_\_\_\_\_ nebulous \_\_\_\_\_ distance  
c \_\_\_\_\_ k \_\_\_\_\_ K \_\_\_\_\_ FK

with this as a guide content may give a clue as to the determinant since the continuum shows determinants merging from c to k to K to FK. Texture responses—c; X-ray, topographical maps—k; clouds, smoke, fog—K; vistas, scenes—FK. However, the beginner is cautioned not to assume a particular shading determinant on the basis of content alone. All components of scoring must be the result of an Inquiry:

Card VI: this l.l. an animal's skin.

May be scored: W F+ AObj P, or

WF+AOBJ P, or  
WF+AOBJ P -this second scoring is

side out or skin side out, is due to something else besides form,

viz., the difference in shading elements of the blot-area. The following illustrates the questioning to elicit this in the above percept:

Inquiry: (?) the shape of it and it l.l. fur, (?fur) it's darker here and lighter there l. you see on a hide, (?darker and lighter) the shading. Scored: W Fc+ AObj P. If the subject indicates that only shape entered into the animal skin concept then: W F+ AObj P is justified.

The same procedure must be followed for the other shading-determined factors. The caution regarding "animal skin" concept in cards IV and VI applies to "clouds" in plate VII and "vista" in other plates, especially II and X. In short, though the tester may feel that certain determinants are definitely assignable to a response, the subject must be the source of scoring and not the opinions of the examiner.<sup>7</sup> The interrogation should also be channeled to ascertain whether the form component enters into the response, e.g., c, Fc, or cF. Some examples of shading inquiries follow:

Card II: (upper middle detail) this l.l. a castle off in the distance.

Inquiry: (?) it's shaped l. it, a pointed tower, (?distance) features are not sharp, gives me a feeling of distance, (?where are you standing in relation to the castle) it's way up on a hill and I'm below it and far away.<sup>8</sup> Scored: D FK+ Arch (Vista).

Card VII: this card gives me a feeling of s'g fleecy, cotton candy at a circus.

Inquiry: (?) it's so fleecy and fluffy l. being in the clouds, (?fleecy and fluffy) the coloring, (?coloring) I mean the way it's shaded, uh . . . light-like and has no body to it, l. cotton candy. Scored: W KF Fd.

### BLACK, GRAY, AND WHITE

If the subject describes his percept with one of these three adjectives the use of C' is simple to justify, provided white is not a space-determined response.

Card I: this l.l. a flying black bat.

<sup>7</sup> In the final analysis the tester is the scorer and his experience and training will influence the scoring, but the testee should be the symbol-initiator.

<sup>8</sup> In all FK responses the position of the perceiver in relation to the percept should be obtained. In a sequential analysis the testee's position above, below, or on a par with the object perceived has interpretive significance.



Inquiry: (?) shape, wings open as if in a long glide, (?black) all bats are this color or a bit lighter, grayish-like, (?this one) it's definitely black. Scored: W FM+, FC'+ A P.

Card IV: (side detail) this is a large heavy boot and there's another one on this side.

Inquiry: (?) it's shaped just l. one, same with this one here; I'd say a pair of boots, (?heavy) looks large and heavy, (?a'g else besides shape) yes, it's massive and dark which gives me a feeling of heaviness, (?dark) it's black. Scored: D FC'+ Clo P (Sym).

The Inquiry for this determinant should establish the achromatic use of color and such responses as "dark," "light," and "shading" must be followed up until C' or some other determinant is confirmed.<sup>9</sup> A recognition of form in the percept will indicate the need to define the role of F, as secondary or primary. For example:

Card IV: this is gloomy blackness, night.

Inquiry: (?) the darkness and it spreads all over the card, (?darkness) black, grayish black color makes me feel queer, (?a'g else besides grayish black) no, only the darkness. Scored: W C' Sym(night).

Card IV: this is l. s'g evil.

Inquiry: (?) it's huge and black, (?further)<sup>10</sup> seems to be looming up toward me, (?a'g else besides size and black) it has the shape of a monster, a large gorilla like Gargantua in the circus, (?looming) it's coming toward me with arms (S spreads own arms apart) like this. Scored: W FM+, FC'+ A (concept given definite shape, gorilla, thereby justifying FC'+).

Card IV: a drawing of a human anatomy, l. in an uncolored biology book.

Inquiry: (?) l.l. a pencil drawing, (?a'g else besides pencil drawing impression) no . . . but I can't see the body parts clearly except for the head area here (points to top center), arms, and legs. Scored: W C'F At.

<sup>9</sup> Another technique in the Inquiry which may be used as a next-to-last resort is this: If in card I the subject used a determinant whose authenticity the tester is unable to settle, it is well to wait until a similarly determined and more readily scored response given to a later card is reached. Once the scoring for the latter response has been set the tester may turn back to the doubtful concept in card I and ask the subject whether he was using the same determinant in this plate (card I) as in the second response.

<sup>10</sup> This is a shorthand symbol for "Can you explain this a bit more," or "Would you please go further into this response?"

## THE INQUIRY

## COLOR

The same vital problems that crop up in other determinants appear here despite the strong supposition of a definite symbol on the tester's part. The question of C, CF, or FC must be answered satisfactorily:

Card II: these are two clowns.

Inquiry: (?) they I.I. clowns, head, hands, costume, and feet (S points to these parts as named), (*?costume*) they're wearing red hats, even their faces are painted red, and you can see the bright coloring down here (pointing). Scored: W FC+ H P.

Card IX: I.I. the insides of a person.

Inquiry: (?) I. you see in a biology book, (*?parts*) not exactly, the lungs are about here, intestines and stomach down here (pointing). Scored: W CF AL.

Card III: (center detail) this is a bowtie.

Inquiry: (?) it's shaped just I. one, with the knot in the middle and these two ends, (*?a'g else besides shape*) no. Scored: D F+ Clo P.  
(center detail) this is a bowtie.

Inquiry: (?) it's shaped just I. one, with the knot in the middle and these two ends, (*?a'g else besides shape*) yes, the color, it's a red bowtie. Scored: D FC+ Clo P.

Card IX: (green detail) I.I. a meadow.

Inquiry: (?) it's green I. in the country, (*?a'g else besides the color*) it's green and reminds me of the country. Scored: D C N.

## REJECTED CARDS

If a card has been rejected in the Main Stage, i.e., no response has been given to it at all, the tester should present the plate to the testee in its regular order and ask if any impression can be noted at this time. The examiner shows the cards that have been rejected and says, *You didn't see anything on this card before, can you see anything now?* All responses are inquired into and scored as additions.

## SUMMARY

The importance of an adequate Inquiry cannot be stressed too strongly. Nor can illustrations in any one book cover the variety of

experiences and difficulties a Rorschach examiner will encounter in the course of testing. The suggestions given here should serve as starting points for further queries, as guides at best. The goal of each Inquiry should be to establish the presence of a determinant, or its absence. If the response entails a form element in the determinant-combination then the role of F must be probed. A response which involves more than one determinant places upon the tester the further responsibility of inquiring into these additional factors. As previously indicated, it is better for the beginner to overinquire and overscore than to be satisfied with mediocre and incomplete Inquiry and scoring. Cautions that bear repetition: do not give leading questions and a determinant should not be included in a question unless it has been verbalized first by the subject. Above all, tact and patience are prime requisites. The testee most likely has not read books on the Rorschach and therefore does not know what is required of him in terms of a neatly organized Inquiry. From the point of view of the subject the Inquiry may be a pleasant or trying experience. If the latter condition holds, it may be due to the pressure that the tester is exerting on the testee. It is no longer a test but a contest situation that threatens the security and integrity of the subject. The examiner must avoid this. But equally important, the tester should attempt to ascertain why this situation obtains. It is by analyzing the entire circumstances surrounding the testing situation that the tester will gain from an experience.

## Chapter 13

# WHAT?

### INTRODUCTION

The Inquiry for classifying a response-content should pose no serious problem to the beginner. The percept practically classifies itself and it remains for the tester to determine convenient categories. The facility in coping with content-scoring, however, should not lull the Rorschacher into a false feeling of complacency. This phase of the Inquiry requires the same skill as "Where" and "How." The answer to "What" the subject perceives is usually found in the Main Stage response: "this I.I. a man," "this reminds me of clouds," "here is another btfly"—scored H, Cl, A respectively.

### WHAT IS IT?

Ordinarily it is not necessary to press for the content. An occasional poser will be found in the response which has several components:

Card II: (upper middle detail) this I.I. a castle off in the distance. Scored: D FK+ Arch (Vista). (Inquiry reveals two scorable contents—castle and vista. The response is built around the "castle" and "off in the distance," justifying a main Arch and additional Vista.)

Card IV: (side detail) this is a large heavy boot and there's another one on this side. Scored: D FC'+ Glo (Sym) P. (Inquiry discloses the primary clothing content with a secondary symbolism for "feeling of heaviness.")<sup>1</sup>

There is one special problem which may arise in connection with content exploration. This is best illustrated by:

Card III: this I.I. two human figures, they're lifting a large pot

<sup>1</sup> These two responses are taken from pp. 90 and 91.

between them. Scored: D M+ H P. How much does this sequence of symbols directly inform the examiner about the subject's personality dynamics?<sup>2</sup> But to obtain a completer picture the Inquiry should proceed as follows (after the location and determinants have been settled):<sup>3</sup>

Card III: this I.I. two human figures, they're lifting a large pot between them. Scored: D M+ H P. (Further Inquiry: (?sex) no, they don't I.I. either sex particularly, (?male lack). If, however, the testee has answered (?sex) with "male," continue with (?male). On the other hand, if the subject indicates in answer to (?sex) "female," continue with (?female). No matter what reply the testee gives to this last question follow immediately with (?male lack).

This procedure may be adopted for any response which requires a more definitive depiction of the contents. Percepts which may call for this are the popular responses which have been omitted or distorted, nonsexed human figures in plates I, II, III, and VII, and in those responses where the human figure is derogated or distanciated.

Lindner (32) indicates that content up to 1946 was the most neglected phase of Rorschach analysis. Since then it has increased in importance because of the manifest and latent meaning contained in the final nature of the organized concept. Some Rorschachers treat content as analysts deal with dream material. No matter what the orientation of the individual examiner, the content cannot be overlooked. It is the easiest of the three scoring components to handle adequately, and therefore more liable to carelessness.

<sup>2</sup> It gives a great deal of inferential value.

<sup>3</sup> The transcribed shorthand reads as follows in order of appearance: Can you identify the sex of these human figures? (?sex); What is lacking for these figures to be males (or females)? (?male lack), (?female lack); Why do they look like males (females)? (?male), (?female).

## Chapter 14

# TESTING THE LIMITS

### INTRODUCTION

In the Main Stage the spontaneous reactions give insight into the more readily available facets of the personality structure. It would be interesting, indeed, to probe into those responses that are symptomatic of deeper-lying dynamics and of ego-alien material not near the surface and consequently not easily accessible. Klopfer (25, p. 51) writes: "In the testing-the-limits phase . . . the examiner exerts pressure in a systematic and controlled way in order to provoke reactions in directions avoided or not clarified by the subject in his spontaneous reactions." This phase of the testing is flexible and permits complete freedom of questioning since the answers are not scored. The ttl (testing the limits) data are treated qualitatively as expressions ordinarily hidden from observation. The essential point to this testing phase is the opportunity offered to clear up doubtful and nebulous angles of the test. It is as if the subject has been given one "last chance" to declare all.

The ttl is utilized for supplementing the richness or impoverishment of the Main and Inquiry Stages. The more prolific these two stages are the less will be required in the ttl. Fundamentally the ttl is designed to elicit responses, details in location, determinants, and content, that have been omitted, distorted, and "avoided or not clarified."<sup>1</sup> An example of a directed ttl is the situation in which the examiner notes a dearth of popular responses. Because of the rela-

<sup>1</sup> Again the preponderance of evidence is in favor of a sound training for all Rorschach workers. The Inquiry and Testing the Limits assume an intimate knowledge of the test itself, otherwise the kind of information sought will represent trial-and-error fumbling rather than directed and purposeful questioning.

tionship between P responses and social conformity in thinking the examiner should probe not only the subject's ability to educe such concepts but also the amount of psychological pressure necessary to overcome the resistance to such thinking. Again, a particular protocol may have a plethora of D and be lacking in W.<sup>2</sup> Or there may be an absence of H content and too much A and Ad. The attempt to probe the subject's ability to produce these omitted, distorted, "avoided or not clarified" concept-components adds materially to the interpretive data. In short, ttl is a device for ascertaining the degree of pressure required to approach normal expectancy in Rorschach productivity.

### THE TECHNIQUE—GENERAL

A separate sheet of paper should be used to make ttl notes. Basic to all ttl inquiries is this: all ten plates are spread out on the Test Table in this order:

I	V	VIII
II	VI	IX
III	VII	X
IV		

### THE TECHNIQUE—SPECIFIC

A. Location ttl: In this illustrative situation there is an overemphasis of D and Dd with only one W response. The examiner wishes to elicit W responses. He says, *Can you see all ten cards? I am going to ask you to do something for me. Many people are able to see something using the whole blot. Take this card, for example (E points to plate I if S has not given a W concept to it, or another plate if card I has a W) they can see a bat or butterfly or some other two-winged animal. Can you see it? (If the answer is in the affirmative continue with—) Now look at all of these other cards. Can you pick out any one or more cards in which you can see something*

<sup>2</sup> Due to the necessity of having the ttl as part of the entire testing situation the examiner must decide during the Main and Inquiry Stages what must be teased out in this final phase. There is no need to compute the percentages of W, D, etc. The lack of populars may be noted directly on the record sheet, while over- and underemphasis of location, determinant, and content elements may be "sensed" as the test progresses.

using the entire card? (If the reply to the illustrative question is in the negative the E should proceed as follows, still on plate I—) *Well, here are the wings, the body, and the feelers, seen all together people make out a bat or butterfly or moth. Can you see it now?* (An affirmative answer should be followed by an invitation to select other W concepts. A negative reply necessitates a further illustration with plate V, the easiest and most readily organized W—) *Let us try this plate. Some see this card as a butterfly, moth, or bat. Can you see it?* (If the response is still negative the W ttl should be discontinued with its interpretive implications. A "yes" reply is succeeded by a request to indicate other W's.)

Essentially the same course is adopted for evoking D and Dd responses. For D: (S selects a well-delineated large detail blot-area, encircles it with his finger or pointer, and says—) *Many people can pick out a part of the blot and see something. For example, this part is usually seen as a——. Can you see it?* (If the reply is positive—) *Please look over these cards and pick out a portion of the card where you see something and tell me what and where it is.* (A negative reply to E's example implies further demonstration with other obvious details until the S is able to comply with instructions or is obviously unable to conform.)

All responses produced as a result of this process necessitate Inquiry but the findings are not included in the final computations. An estimate of the pressure applied to elicit the lacking response is approximate: as the examiner finds it necessary to pursue one question with another to that extent can it be indicated that none, little, moderate, or severe psychological pressure is required. The expression of the degree of pressure is obviously subjective but the tester should apply the same criteria for the assignment of pressure levels.

B. Determinant ttl: In this an effort is made to ascertain whether a subject can organize a percept with a particular determinant that has been underemphasized or omitted during the earlier phases of the test. In the event that a protocol shows 100% F responses it would be helpful to know if the testee can produce other-determined concepts, viz., M or FC. The procedure to follow: *There are people who use other factors besides shape to organize a response. For example, in this card (plate III) where you see a bowtie (S has*



given this response in the Main Stage) *many people see it as a red bowtie, using the color as well as the shape. Please look over these plates and tell me where you can see more such form and color combinations that give you impressions of some kind.* (If the S does not seem to understand or cannot comply with this request, further illustration(s) should be given.)

To tease out the neglected M determinant point to the human figures in plate II and say: *Most people who see two clowns or other human figures get the impression that they are alive and doing something. Can you see it that way?* (With an affirmative reply invite the S to organize another human action concept in the other plates. Should the S prove unable to see the movement component illustrate with the human in card III and again solicit another such concept.) In each instance the elicited response should be probed for location, determinant(s), and content. This will assure the examiner that the solicited concept is actually seen rather than verbalized either to please the tester or evade the psychological pressure.

C. Popular tit: The most frequent reason for testing the limits is to extract popular responses from the testee. During the Main and Inquiry Stages the tester should note the plates in which a popular response is missing.<sup>3</sup> A systematic method of keeping track of the popular responses is to list all the plate numbers with a note next to each for which a P response has been given:

I — ok	III — ok	V —	VII —	IX —
II —	IV —	VI — ok	VIII —	X — ok

The number of populars is below normal expectancy in the above protocol. Therefore an effort should be made to ascertain the testee's ability to evoke more P engrams and the psychological pressure necessary to bring these to the surface. The tester starts

<sup>3</sup> Testing the limits for populars is called for when less than four such responses as an absolute number appear in a protocol or when less than 20 per cent of the total responses are P and O. The normal P expectancy is between 20 and 25 per cent of the total responses. These numbers apply only when the response total is between 30 and 60. The maximum P concepts possible is 20 so that a prolific record of 100 responses could not easily have the required 20 to 25 per cent P's. It is not the goal of popular tit to have the subject give all 18 P concepts. If the normal expectancy of 7 to 10 such percepts can be elicited the purpose has been served.

with plate II popular since the P for plate I has been given: *Most people see two human figures or two animals like dogs or bears. Can you show me the card or cards that might give you that impression?*<sup>4</sup> (If S is successful, E should make the usual Inquiry and mark next to the plate number: card II: W M+ H P (1) or D FM+ A P (1) whichever of the two populars to plate II is given at the first pressure level. Inability to organize a P requires further questioning.) *Look at the first column of cards, the two humans and dogs or bears are usually seen in one of the plates in this column. Can you see either or both of these concepts?*<sup>5</sup> (Success is followed by Inquiry and proper notation on the record sheet: Card II: W M+ H P (2).<sup>6</sup> If the subject still fails to see the popular percept the examiner points to plate II, encircles the entire design and says—) *Many people see two humans here, two clowns or two women. Can you make them out now?*<sup>7</sup> (An affirmative answer leads to proper record sheet notation after Inquiry with (3) for the level of pressure. A negative answer requires the following additional demonstration—) *The two clowns or two women are seen with this as the head, body here, hands and feet. Do you get that impression now?*<sup>8</sup> (The testee's "yes" gives (1) to the notation in the record sheet. A continued inability to organize this percept leads to the final question—) *What is lacking to make these look like two human figures?*<sup>9</sup> The response is recorded verbatim.

This procedure is followed for all popular responses omitted or

<sup>4</sup> This is the first level of psychological pressure—the content alone is suggested for the subject to seek out.

<sup>5</sup> This is the second level of psychological pressure—in addition to suggested concepts the choice of plate possibilities is narrowed down. See p. 97, this MANUAL for arrangement of the plates on the Test Table for testing the limits.

<sup>6</sup> For the "two humans" popular concept the subject may very well point to plates III and/or VII since the human figure is P for these cards too. This is accepted and credited as an elicited popular if not given previously. The tester should continue in the effort to secure the P for plate II with: *Yes, that is good. Now can you see two humans in another card in this column.*

<sup>7</sup> This is the third psychological pressure level since it further restricts the subject's choice to one card.

<sup>8</sup> This is the fourth level of psychological pressure—actually organizing the percept for the testee.

<sup>9</sup> This is the fifth level of psychological pressure—the burden of proof for the nonexistence of the concept is placed upon the subject.

distorted by the subject. The order of pressure-questions and demonstrations for popular ttl is:

1. Note the cards in which P's have been omitted or distorted in the Main and Inquiry Stages.

2. Point to the ten plates and state: *Most people see— . Can you show me the plate(s) which give(s) you that impression?*<sup>10</sup>

3. Each response elicited in ttl is followed by an Inquiry and proper notation made in the record sheet, so that the TTL section for P may look like this:

I — ok  
 II — W M+ H P (2)  
 III — ok  
 IV — D F+ Clo P (1)  
 V — W FM+ A P (1); etc.

4. The levels of psychological pressure are characterized by:

- (1) naming the popular concept only;
- (2) giving the column in which the plate having the particular concept is placed;
- (3) showing the subject the specific plate in which the percept may be seen;
- (4) naming the concept and pointing it out on the plate in every detail, thus organizing it for the subject;
- (5) asking the subject why the demonstrated blot-area is not a—, i.e., what is lacking in the design to fulfill the requirements of a—. Thus the burden of proof for the nonexistence (from the testee's point of view) of the concept is placed on the subject.

5. An over-all estimate of psychological pressure—none, little, moderate, or severe:

- a. none—the normal expectancy for P is given during the Main and Inquiry Stages;
- b. little—the evocation of P responses in three or four plates at level (1);

<sup>10</sup> The words "plate" or "plates" and "give" or "gives" will be used in accordance with the P concept being sought. The popular H appears in cards I, II, III, VII and possibly IX (human head detail); AObj (skin) may be given for IV and VI; A (butterfly, moth, bat) is P for plates I, V, and may be pointed out in II.

- c. moderate—admixture of (1), (2), and (3) pressure levels with (1) dominant;
- d. severe—a preponderance of (2), (3), (4), and (5) pressure levels.

Sex ttl: Pascal and his coworkers (41) give as a rationale for sex ttl: "We do not feel that testing the limits for sex adds anything to the diagnostic value of the Rorschach with respect to seriousness of disturbance but we do feel that deviations from these more frequent responses in area and content have a particular significance for the sexual adjustment of the individual case" (p. 295). It may be true that the seriousness of the patient's problem is not affected but most certainly the dynamics of the problem behavior stand a bit more exposed to exploration as a result of a thorough sex ttl. This phase is recommended but *not in all cases*. If in the judgment of the examiner the pressure of exposure to utterly ego-alien material will be felt as a serious threat by the subject this phase of the test must be abandoned. Probing for sex identification on a genital level may be dangerous for some subjects and nothing more than slightly embarrassing for others. If during the process the testee shows signs of becoming upset it is best to draw the test to a close in an unseemingly hurry and as gracefully as possible. The following is a list of sex responses in the ten plates, Figure 16:

- Card I: breasts;
- Card II: 1. penis, 2. vagina;
- Card III: 1. penis, 2. breast;
- Card IV: 1. penis, 2. vagina;
- Card V: penis;
- Card VI: 1. penis, 2. vagina;
- Card VII: vagina;
- Card VIII: vagina;
- Card IX: vagina;
- Card X: penis or penis and testicles.

In the Main and Inquiry Stages male and female references may be made directly and/or indirectly or symbolically. Some samples of each are:

Direct phallic—penis, male sex organ, "the real thing," scrotum, penis and testes;

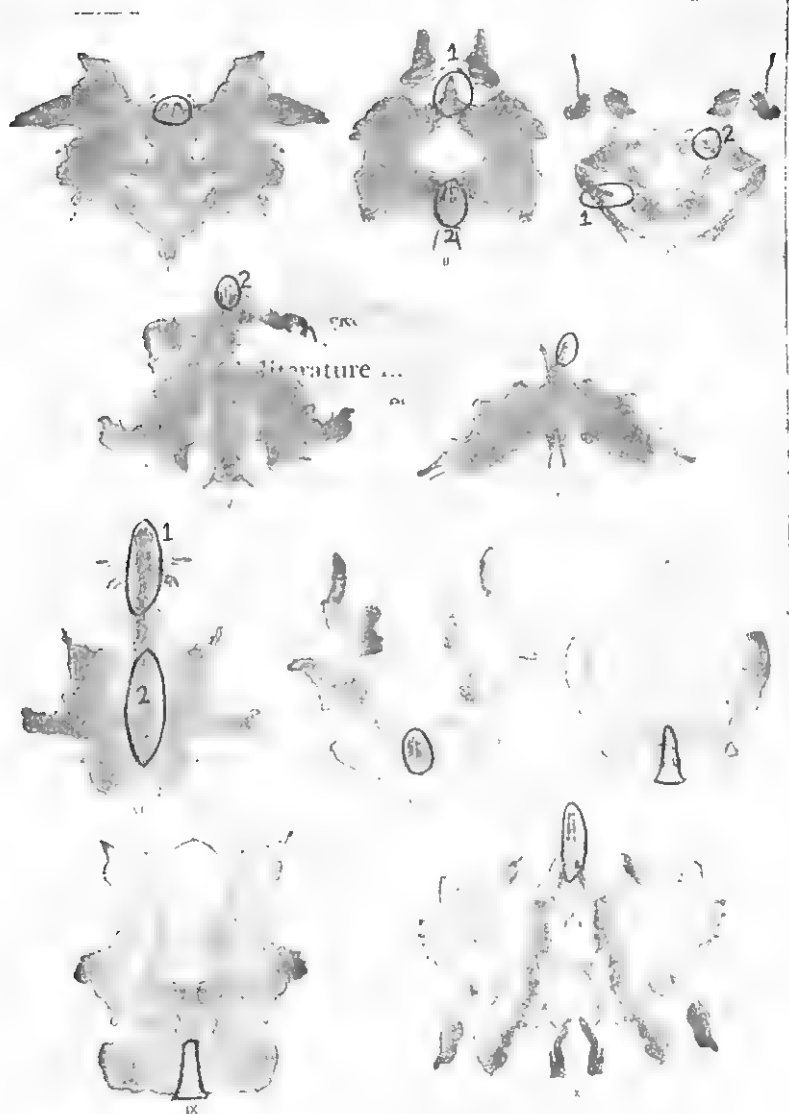


Figure 16

Location of Usual Sex Concepts

By courtesy of Hans Huber, Publishers, Berne, from Rorschach  
PSYCHODIAGNOSTICS.

The numbers refer to the concepts indicated in the text.

Symbolic phallic—snake, weird totem pole, stick, sword, arrow or spearhead;

Direct vulvar—vagina, "snatch," "hot box," vulva, menstruation;

Symbolic vulvar—walnut kernel (card VII), muff, open door, valley;

Other sexual—breasts, two mounds, two hills with valley between, anus, backside, colon.

The verbalization of these items is some indication of the subject's ability to handle sexual concepts on a level-continuum from socially acceptable to crude social unacceptability. If a particular protocol shows an evasion or distortion of the sexual concepts the sex tit offers an opportunity to plumb the subject's ability to deal with sex concept under pressure.<sup>11</sup> To carry out this tit the examiner states: *Can you see all ten cards?*<sup>12</sup> *I would like you to look these cards over carefully and point out those parts of the cards which give you the impression of the male sex organ.*<sup>13</sup> (If the subject is unable to get started, point to the male sex popular<sup>14</sup> detail in card II and say—) *Some people identify this as the male sex organ. Can you see others like this in any of the cards?* The same procedure is followed in the effort to elicit female sex concepts using any one of the female sex concepts in Figure 16. Substitute the word "female" for "male" in the questions.

### SUMMARY

Testing the limits should be learned as part of the Rorschach Test and not as an appendage to be applied if the luxury permits. Important as the evocation of concepts may be, equally significant is the level of psychological pressure necessary to produce them. Another advantage of tit is the freedom of the examiner without spoiling the protocol. And the interpretive material is invaluable.

<sup>11</sup> Deviant sex responses, overemphasis on male or female concepts, complete absence of any sex concept (direct or symbolic), evasion of sex location-areas in most plates (the middle lower area) in organizing a percept point to a need for further query, keeping in mind the caution stated previously.

<sup>12</sup> If this question has been asked of the S before, it should not be repeated.

<sup>13</sup> This is equivalent to the first level of psychological pressure. The ensuing questions are analogous to the second, third, etc., pressure levels.

<sup>14</sup> This use of the term "popular" does not refer to the normal P concepts of this test. Certain of the sex involved blot areas have been labeled as "sex populars" by Shaw, B. "Sex populars" in the Rorschach Test. *J. abnorm. soc. Psychol.*, 1948, 43, 466-470.

## Chapter 15

# COMPUTATIONS

### INTRODUCTION

The early Rorschach literature in this country is replete with discussion, pro and con, on the question of standardizing the test. This is not the issue in this phase of the test.<sup>1</sup> It is fortunate that Rorschach's followers are so astute as to educe (from empirical evidence) the inferential value of the distribution and relationships existing between the many factors in Location, Determinant, and Content. This is building on a solid foundation since the divergent is described in terms of the normally expected or convergent data.<sup>2</sup> In short, a description is couched in terms of the usual and serves as a base for the aberrant.

### TABULATING PROTOCOL ELEMENTS

There are many arithmetic manipulations that need to be accomplished with the accumulated information. Of prime importance is to have the scoring organized for use. It is suggested that the beginner use one of the printed record forms that are commercially available<sup>3</sup> or make up a convenient record form. A suitable record form should show Location, Determinant, and Content distribution for each of the ten cards individually for the main and additional factors in these scoring categories. The specific form is a matter of personal convenience but it should contain the following components:

<sup>1</sup> Actually this is not part of the testing situation but a formal preparation for interpreting the protocol. As such it is important even though the experienced Rorschacher leans heavily on sequential analysis.

<sup>2</sup> It further mitigates the oft levelled charge of undue subjectivity with little or no norms for objective interpretation.

<sup>3</sup> Suggestions are given in Chap. 3, p. 32, footnote 1, this Manual.

1. *Location*: W and DW are tabulated in the W column; D has its own column; Dd, Dr, De, Di, and Do are summed up in the Dd column; S is tabulated in a separate column. The main and additional scores for each blot-area are recorded in separate columns. When distributing a location-score such as WS for card I the W is checked in the main column and S in the additional column for the card. A final total column is included.

2. *Determinants*: The determinants should have main and additional tabulating columns for the ten cards separately and final totals. The determinant components are to be listed under these headings:

Imposed—M, FM, m (m, Fm, mf), k (k, Fk, kF), K (K, KF), and FK

Form—F (F+, F, F-)

Inherent—Fc, c (c, cF), C' (C', FC', C'F), FC, CF, C (C<sub>n</sub>, C<sub>des</sub>, C<sub>sym</sub>).

In distributing a determinant combination for one response such as "FM, FC', cF," the main determinant is FM as a unit and not F, M, while the rest of the score, FC' and cF, are assigned as additional in their respective determinant rows. All additions have equal weight if the beginner decides to give numerical values to additional factors in computing the final totals.<sup>4</sup>

3. *Contents*: The same plan is followed, i.e., for each of the cards the record form should show the main and additional content items with final totals for quick inspection. Include in this section, and in the same manner, the distribution of P and O responses. The alignment of content items for tabulation is semi-ordered. Because of their interpretive importance the human and animal responses appear at the top of the list:

1. H — H, (H)

2. Hd — Hd, Hdx

3. A — A, (A)

4. Ad — Ad, Adx.

<sup>4</sup> The author treats only main elements in this quantitative portion of the protocol-preparation. The additional factors contribute to qualitative consideration.



After the above items have been listed the remaining content categories may follow as:

AObj, At, Sex, Xray, Blood, Obj, Arch, Des, Geo,  
Cl, N, Pl, Fd, Clo, Vista, Fire, Sym, Others, P, O.

## COMPUTATIONS

When individual Location, Determinant, and Content tabulations are completed, the final main totals for *each* of these should equal the total number of main responses for the *entire* protocol. For example, if a protocol has 24 main responses the total for main W+D+Dd+S should be 24; the same should obtain for all the main determinants and contents in the record. The additional usually do not add up to an equal sum since some responses may have none, one, or two additional components. The P and O concepts will not usually equal the response-total. With the scoring items distributed, tabulated, and checked, the examiner is ready to continue with the remaining computations:

1. Total number of responses:      +
2. Total response time:            seconds
3. Average response time:        seconds
- 4a. Average reaction time for:

Achromatic		Chromatic	
I		II	
IV		III	
V		VIII	
VI		IX	
VII		X	
Tot.		×	
Av.		×	

4b. Average response time for:

Achromatic			Chromatic		
Card	Time	R's	Card	Time	R's
I			II		
IV			III		
V			VIII		
VI			IX		
VII			X		
Tot.			X		
I/R		X	X		X

5a. Total F (including F+, F, F-): +

$$5b. \frac{\text{Total F}}{\text{Total R}} = F\%: \quad \%$$

$$5c. \frac{\text{Total F+ and F}}{\text{Total F}} = F+\%: \quad \%$$

$$6. \frac{A+Ad}{\text{Total R}} = A\%: \quad \%$$

$$7. (H+A) : (Hd+Ad) = \quad :$$

$$8a. \text{Total P:} \quad +$$

$$8b. \frac{\text{Total P}}{\text{Total R}} = P\%: \quad \%$$

$$8c. \text{Total O:} \quad +$$

$$9a. \frac{1}{2}FC + 1CF + 1\frac{1}{2}C = \text{Sum C:}$$

$$9b. M:\Sigma C = \quad :$$

$$10. (FM+m) : (Fc+c+C') = \quad :$$

$$11. \frac{\text{R's for plates VIII+IX+X}}{\text{Total R}} = 8,9,10\%: \quad \%$$

12a.

	Total	$\frac{\text{Total}}{\text{Total R}}$	Description*
W		%	
D		%	
Dd+S		%	

\* Normal Expectancy: W—20 to 30%

D—50 to 70%

Dd+S—less than 10%

12b. W:M = :

13. Succession

Description*	
I	VI
II	VII
III	VIII
IV	IX
V	X

\*Fixed \_\_\_\_\_

Regular \_\_\_\_\_

Irregular \_\_\_\_\_

Rigid	Logical	Confused
Fixed	Regular	Irregular

## DISCUSSION OF COMPUTATIONS

1. Total number of responses is the final sum of all the main responses given to the ten plates. If there are additional concepts produced during the Inquiry they are totaled and recorded after the +; a protocol with 23 main and 3 additional responses is recorded as 23+3.

2. The Total response time is obtained by adding up the response times for each of the ten plates, less than ten if there are card rejections. It will be recalled that the tester records two "time" observa-

## THE INQUIRY

tions for each plate. The first is the reaction time while the second is the response time; the fully elapsed time interval between presentation of the card to the subject and the subject's turning the card face down on the Test Table to indicate that he is through with the plate. A protocol has the following reaction and response times:

Plate	Reaction Time	Response	No. of R's*
I	1	27	2
II	2	48	3
III	4	67	3
IV	3	29	2
V	3	19	3
VI	9	43	2
VII	8	24	2
VIII	6	53	3
IX	10	36	2
X	10	44	2
Tot.	—	390	21

\* The number of responses for each plate.

The total response time for this protocol is 390 seconds.

3. The Average response time is found by dividing the total response time by the total number of responses. Referring to the data in #2, the Average response time is  $390/21$  or  $16\frac{1}{3}$  seconds. It is usually not necessary to go beyond the nearest whole number, e.g., in this illustration the time in seconds carried to two decimal places is 16.25 seconds, it may safely be considered  $16\frac{1}{3}$  seconds.

4a. This section is designed to show the Average reaction time for the achromatic and chromatic plates. The reaction time refers to the time interval between the presentation of the card to the subject and the subject's first intelligible response. Referring to the reaction time data in #2:

Achromatic		Chromatic	
I	1	II	6
IV	3	III	4
V	3	VIII	6
VI	9	IX	10
VII	8	X	10
Tot.	24		36
Av.	4+		7+

The reaction times for the noncolor and color cards are added separately then divided by the number of plates to which responses have been made. Ordinarily the total reaction times for the chromatic and achromatic cards will be divided by five since there are five plates in each series and a response is made to each. However, if a card is rejected the total reaction time for that particular series will be divided by four instead of five. For example, if in the chromatic series a testee rejects plate IX:

II	6
III	4
VIII	6
IX	0 (rejected)
X	10
Tot.	26
Av.	$26/4 = 6\frac{1}{2}$ seconds

When computing the reaction times the tester should list the ten plate numbers and the reaction time next to each, as in 4a, p. 111. This will be especially helpful when making a sequential analysis since it will give a total picture of the changes in reaction times between the plates of the same series (achromatic and chromatic) and between the consecutive plates of the two series, e.g., I and II, III and IV, VII and VIII, achromatic to chromatic, chromatic back to achromatic, and again achromatic to chromatic series.

4b. This is an added feature designed by the author<sup>5</sup> to determine the validity of possible time-determined color shock if revealed in

<sup>5</sup> For a detailed discussion of this point see Allen, R. M. A simple method of validating color and shading shock. *J. consult. Psychol.*, 1948, 12, 360.

4a. If the average reaction time for the chromatic series is one and one-half times longer than the average reaction time for the achromatic series one conclusion is that color shock may be present (25, pp. 248-249, 385-386). This implies that exposure to the color cards resulted in a psychological disturbance of which one overt and observable manifestation is delayed reaction time in the color cards. If this is true supporting evidence may be found in an increase in the average response time to the color cards over the average response time for the noncolor cards; 4b will determine this. The procedure is as follows: (using #2 data)

Achromatic			Chromatic		
Card	Response Time	R's	Card	Response Time	R's
I	27	2	II	48	3
IV	29	2	III	67	3
V	19	3	VIII	53	3
VI	43	2	IX	36	2
VII	24	2	X	44	2
Tot.	142	11		248	13
Av.	12+			19+	

Evidently color shock as manifested by the *longer average reaction time to the color cards* (4a) is supported by the *longer average response time for the color cards* (4b).

5a. Total F is the sum of all pure form-determined concepts with no regard for form-level accuracy. Additional F's appear after the + sign.

5b. The total percentage of all form-determined responses is found by dividing the total F by the total number of responses. In a protocol of 21 responses the F tabulation is:

F+	4
F	1
F—	2

Total F      7,  $F\% = 7/21$  or 33%.

5c. Because of its interpretive value for an evaluation of the reality-testing function of the subject, it is desirable to know the  $F+$ %. It is obtained by adding the  $F+$  and  $F$  concepts, then dividing this sum by the total number of  $F$  responses. From the data in 5b:  $F+ + F = 5$ ;  $F+\% = 5/7$  or 71%.

Sections 6, 7, and 8 are self-explanatory and are computed by substituting in the formulae using only the main data. Additional are recorded after the  $+$  sign and are not computed.

9a. The Sum  $C$  or  $\Sigma C$  is obtained by adding together one-half of the main  $FC$ -determined percepts, all of the main  $CF$ -determined percepts, and one and one-half times the main pure  $C$ -determined percepts. For example, a protocol has 2 $FC$ , 1 $CF$ , and 4 $C$  responses;  $\Sigma C = 1+1+6 = 8$ .

9b. This shows the ratio of the total  $M$  responses to  $\Sigma C$  as obtained in 9a. This is the *Erlebnistypus* or Experience Balance (E.B.) ratio.

10. This discloses the ratio of all main  $FM$  and  $m$  determined responses to all  $Fc$ ,  $c$ , and  $C'$  percepts. In the following:

$$\begin{array}{rcl}
 & FM - 2 & \\
 m \left\{ \begin{array}{l} mF - 1 \\ Fm - 1 \\ m - 0 \end{array} \right. & & \\
 & \hline
 & 4 & \\
 & & \\
 & & Fc - 2 \\
 & & c \left\{ \begin{array}{l} cF - 1 \\ c - 2 \end{array} \right. \\
 & & C' \left\{ \begin{array}{l} C' - 0 \\ FC' - 2 \\ C'F - 2 \end{array} \right. \\
 & & \hline
 & & 9
 \end{array}$$

the  $(Fm+m) : (Fc+c+C') = 4:9$

11. To obtain this percentage add all the responses given during the Main Stage for the last three cards and divide by the total number of responses. In the data for #2:

$$8,9,10\% = \frac{3+2+2}{24} = 29\%$$

12a. This is obtained by filling in the number of main location-stores in the Total column and dividing each by the total number of responses to secure the percentage of each. Under-, normal-, and overemphasis is estimated by the extent to which the obtained percentage deviates from the Normal Expectancy Table.

12b. This is simply the ratio of whole to human movement factors.

13. A testee may have a fixed or rigid method of dealing with situations (the cards), or he may be regular and orderly, while the third possibility is a confused or irregular method. It is examined in this section in terms of the location-scores. Each card is considered separately and classified F, R, or I. These are noted in the "Description" column for each individual card:

F or fixed is assigned when there is only one response to a plate, or if more than one response is given to a card the location-score for the concepts is the same, viz., the concepts in the one card are all W or D or Dd.

R or regular is assigned to a card which has more than one response and in which the location-scores are in a definite ascending or descending order, viz., the first response may be W and it is followed by D, Dd or S. The converse of Dd or S to D to W is also considered R. The basic consideration for R is an orderly progression from larger to smaller or smaller to larger blot-areas in making responses.

I or irregular is a confused mixture of W, D, Dd and S location of responses within a plate. Sequences such as these are I:

W-Dd-D-S-W or Dd-S-W-Dr-D.

Once having considered the cards individually and assigned F, R, or I to each, the tester then totals the number of cards assigned to each category. The final step is to indicate on the Rigid-Logical-Confused continuum an estimate of the subject's succession. A few guiding signs:

1. ten F's—extremely Rigid
2. ten or nine R's—Rigid
3. ten, nine, or eight I—Confused
4. between the extremes of (2) and (3) above, the order of succession is Logical. The estimate of Logical should be tempered by the combination of R and I which make up the Logical evaluation.
5. if F, R, and I appear in one protocol the F's should be credited to either R or I whichever of these two is greater by at least two points. If R and I are equal or there is only one point differ-



ence between them the F's are divided equally between them. Examples:

5R, 3I, 2F becomes 7R, 3I—Logical succession with a tendency toward Rigidity;

2R, 6I, 2F becomes 8I, 2R—Confused order of succession;

3R, 3I, 4F becomes 5R, 5I—Logical order.

#### SUMMARY

This completes the preparation of the protocol for the task of formal interpretation. From this data will emerge the bases for qualitative descriptions and inferences of the intellectual, emotional, and motivational aspects of the personality structure. It may seem difficult for the beginner to believe but this entire procedure should not consume more than two to four hours; one to one and one-half hours with the subject and the remaining time at the desk poring over the responses.



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**CLOSING REMARKS TO THE BEGINNER  
IN RORSCHACH TESTING**

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## CLOSING REMARKS TO THE BEGINNER IN RORSCHACH TESTING

Qualms will assail the neophyte, he will feel overwhelmed by the real plethora of what has to be done seemingly all at the same time. The subject of this MANUAL is but one-half of the job. Interpretation remains. The author believes that if the beginner can grasp the essentials of administration, inquiry, testing the limits, and scoring, he will have more than fulfilled expectations of a one-semester course. A Rorschach worker is trained by patient teaching, patient learning, and just plain patience. Only so can he learn well and appreciate all that can be said about Rorschach testing.

After having gone through this MANUAL the beginner may now be in a position to realize that the proper administration, inquiry, testing the limits, and scoring are necessary for sound interpretation. The author agrees that sequential analysis does not require some of the procedures described herein. However, this approach must come after lengthy experience with all of the elements of this technique before one may indulge in the luxury of short cuts.

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